TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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W. H. POWER.

A POPULAR CONTRALTO.

LIZZIE MACNICHOL.

Lizzie Macnichol says she is the seventh child of a seventh child. That probably accounts for her continuous good luck so far as her stage career is concerned. To do her justice, however, it must be said that it would have taken an unusual amount of ill-luck to have impeded the progress of her successful operatic record, for she is not only gifted with a sympathetic contralto voice of exceptional power and sweetness, but she has been taught how to use it by thorough vocal instruction. Moreover, nature has endowed her with a charming face and a fine figure. So how could she have failed to capture public approval?

On being asked to chat about her career, Miss Macnichol said:

"Why, really, there's not much of interest in my career to MIRROR readers, I fear. I don't know what to say about it except that I've been singing in opera since 1888."

"Those nine years must have been eventful, and we'll come to them presently, but first tell me how you came to study singing, and how you started as a singer, and so forth?"

"I started to learn singing with E. S. Kimball in Washington, and afterward took lessons from Signor Agramonte in New York. I sang for a short time at St. Matthew's and at Christ Church in Washington. While studying with Signor Agramonte I sang for about a year at Dr. Chapin's church."

"And how did you happen to give up singing in church to become an operatic contralto?"

"Why, Charles Bassett, the tenor, asked me why I didn't go on the stage. I replied that I was satisfied with what I was earning by singing in church and in concerts. Mr. Bassett, however, spoke about my voice to Gustave Hinrichs, at that time manager of Mrs. Thurber's American Opera company. Then Mr. Hinrichs asked me if I would like to appear with the company for one night in Philadelphia as an experiment. I said that I would, but that my mother was very much prejudiced against the theatre, and I feared that she would never be reconciled to my going on the stage. When the subject was broached mother said that she had religious scruples about attending the theatre herself, but that I could follow the dictates of my own conscience. So I went to Philadelphia, and made my debut as Lazarillo in Maritana on June 1, 1888."

"And did your mother attend the performance?"

"No; she has never been inside a theatre in her life, but in her heart of hearts she has become quite a convert to the stage—at least so far as reading about it is concerned. She reads THE MIRROR industriously every week, and is better posted about stage matters in general than I am."

"Did you remain with the American Opera company after your debut?"

"I was engaged by Mr. Hinrichs for its successor—that is, for what was termed the new American Opera company. In 1890 I became a member of the Emma Juch Opera company, and remained with that organization for three seasons, singing the contralto roles in their grand opera repertoire, including Faust, Il Trovatore, Mignon, Lohengrin, Aida, and other operas. My roles were practically the same as those I had sung under the management of Gustave Hinrichs. After that I sang Fiona MacDonald in Rob Roy for a year. Then I joined the Castle Square Opera company, of which I am still a member, and there you are."

"Oh, no! We're not quite *there*. How long have you been with the Castle Square Opera company, and in how many operas have you been cast?"

"This is my second year with the company, and I've sung between thirty and forty roles, and mostly roles in which I had to wear tights. I was compelled to wear tights when I made my debut as Lazarillo in Maritana, and it seems to have been destined by fate that I should wear them ever afterward. Now if anybody imagines that a woman enjoys masquerading in male attire for the sake of showing off her shape they make a great mistake. Besides, I think there's nothing that makes a woman feel quite so foolish as making love to another woman on the stage, and I sincerely hope that I don't look as foolish as I feel. Another disadvantage of tights is that it is conducive to catching cold if the stage happens to be as drafty as it is at the American Theatre."

"Don't you find it very wearing to rehearse a new opera every week?"

"N-no, I can't say I find it wearing. You see, I've not lost flesh over it. But I think that I should prefer a less frequent change of bill. On the other hand, it is just as tiresome to appear in the same role for a whole season as I did in Rob Roy. If I had my choice I should prefer a happy medium between a season's run and a weekly change of bill. Don't misunderstand me. I'm not complaining, for the Castle Square Opera company treat me and everybody else with the greatest kindness, and Mr. Savage has always been extremely liberal in the matter of salary. I was never more comfortable or happier in my life. Moreover, I'm not called upon to sing every week—only in such operas as have a suitable contralto role for me."

"Are you to remain in New York throughout the season?"

"No. Next week, for instance, I shall go to Philadelphia every day except Wednesday and Saturday to rehearse Prince Mathusalem, and be back in New York in time to appear in Il Trovatore. After the production of Prince Mathusalem in Philadelphia week after next I shall return to New York to appear in the same opera at the American. Miss Grace Golden and Mr. Joseph F. Sheehan are the only ones among the principals who will remain permanently in New York."

"How many rehearsals are you required to attend on an average each week?"

"We rehearse every day except Saturday. They have a regular system, so that each succeeding opera is only rehearsed for one week—the week preceding the production. The principals and the chorus rehearse separately until the orchestra rehearsal on Friday afternoon. The company is peculiar in many respects. As there is plenty of capital back of it nobody has to worry whether the ghost will walk or not. Then all of the principals have such frequent chances to sing in desirable roles that there is a most delightful absence of bickering and jealousy. The chorus girls are not ordered around by a tyrannical stage-manager, but are treated with kindness and consideration. They work with all the more enthusiasm on that account, and each girl seems anxious to do her best. Many of them are vocal amateurs of considerable promise. The successful applicant for a place in the chorus is chosen, of course, partly for her appearance, but the voice is the most important qualification."

"There, you see you've been quite chatty. Now, let's drop the Castle Square Opera company, and suppose you tell me something else about yourself. It has been rumored that you think of leaving the stage at the end of this season."

"Oh, that probably arose from my marriage to Mr. C. L. Reitz last November. To tell you the truth, I'm rather domestic in my disposition, and dearly love my home, and as Mr. Reitz is well able to provide for me there is no absolute necessity for my remaining on the stage. But I also am very fond of my present work—that is, singing in opera—and the salary I earn is more than I could earn in church or on the concert stage. So I'm not going to commit myself as to whether I shall retire or not. It all depends which gains the upper hand—my artistic or my domestic proclivities—that is, the singer or the woman. Possibly I may strike a compromise, and only sing in church and on the concert stage. You see, my first husband, Franz Vetta, was a professional singer like myself, and there was no question of my leaving the stage. Mr. Reitz is very fond of music and an amateur musician, but he is a business man and in no way associated with the theatrical profession."

"What makes you think you are so domestically inclined?"

"Well, for one thing, I like housekeeping. To point a moral and adorn a tale, I'll tell you what happened to me when I kept house in Philadelphia. I was engaged at the Grand Opera House, and our house was just opposite. Every Friday it was customary for the scrub women to scrub the lobby and the pavement, and they were assisted by a man who used a hose to expedite matters. Now, I was greatly annoyed by a set of youthful admirers, who knew my residence from seeing me cross over to it after leaving the theatre. Following out my housekeeping proclivities that I've told you about, I happened one Friday afternoon to be polishing the brass knobs of our front door when I spied some young fellows coming down the street. So I ran across the street, and told the man with the hose to give them a good sousing if they annoyed me. Sure enough they walked right up to our house, and, not recognizing me in my housekeeping get-up, one of them asked:

"'Can you tell us if Miss Macnichol is in?'

"'No!' said I, giving one of the knobs a vigorous rub.

"'Can you tell us when she *will* be in?' persisted the young fellow.

"'Just as soon as she gets through polishing these door-knobs,' I exclaimed dramatically, as I vanished into the house."

"The man manipulating the hose, taking it for granted that I had been annoyed on account of my vanishing act, gave the young fellows the benefit of a full stream of cold water, which sent them scattering in all directions."

"Did you ever sing abroad?"

"Only once in a concert at Crystal Palace in London. That was six years ago, when I went abroad to take singing lessons of Madame Lablache during the Summer. By the way, she coached me in the role of the Gypsy in Il Trovatore, the role I'm to sing next week at the American."

"Would you like to sing in grand opera altogether?"

"No, not unless I were as great a singer as Calvé. She's my ideal, and as I can never hope to approach her artistically or otherwise I think I prefer to remain what I am—simply an operatic contralto, who's doing the best she can on a lower round of the operatic ladder."

JACOB LITT BRANCHING OUT.

A. W. Dingwall, general manager for Jacob Litt, has returned to New York after a stay abroad in the interest of Mr. Litt, who proposes to embark in production far more ambitiously than ever.

Mr. Dingwall while in London secured for Mr. Litt the American rights to Sporting Life, the most pretentious and successful melodrama of the year in that metropolis. Mr. Litt has cabled for the scenic models and costume plates, and next season will duplicate the London production. Sporting Life, as Mr. Litt will present it, promises to surpass anything of the kind ever seen in this country.

"Mr. Dingwall also secured for me options on several plays yet to be produced," said Mr. Litt to THE MIRROR yesterday, "and if they prove to be successful abroad I shall exploit them in this country."

"Do you propose to confine your producing efforts to foreign plays, Mr. Litt?" asked THE MIRROR man.

"By no means," was the reply. "I shall produce any American play that appeals to my judgment, whether the author be noted or unknown. My play reader is steadily busy with manuscripts, and I myself read many, in the hope of finding available dramas. I have read a great deal about the lack of opportunity offered to American writers of plays, but I am in search of good ones, and will take them wherever I can find them."

Mr. Litt says that In Old Kentucky is making as much money as ever, and that all his well-known enterprises are prospering. He has bought the interests of Miller and Peel in the Matthews and Bulger combination, has signed a contract with those stars for a term of years, and next season will present them in a new play by I. N. Morris.

Mr. Litt says that his new efforts will not be confined in any way, and that he will also hereafter produce the best class of plays. In the present state of theatrical affairs it is encouraging to see a manager of Mr. Litt's resources develop new ambitions.

CLARA HUNTER'S NARROW ESCAPE.

Clara Hunter had a narrow escape from being burned to death last week at her home in this city. While lighting a gas heater her gown took fire from a puff of flame, and her hair was ignited also. With presence of mind, born of reading of similar accidents, Miss Hunter threw herself into the bathtub and turned on the water, which quickly extinguished the blaze. Fortunately she was able to avoid breathing the flames. Her injuries were so slight that she was compelled to remain indoors only a few days.

THE STUDY OF EXPRESSION.

Education, training, or developing one's natural powers is essential to their skillful use. What is natural to one person under given circumstances is not natural to another one under the same conditions. The purpose of training is to enable one to assume any natural position after his conception of the matter has indicated which is the proper one. The born actor, or, as we sometimes say, the natural actor, is one who intuitively grasps the situation, and hence does "The right thing, in the right way, at the right time." Expression, in man, is a trinity, for it is a component of voice or sound, gesture, and articulate speech. These three are the necessary elements in expression, and all are capable of development. In the careful culture of these elements the way is opened to a revelation of the treasures that lie concealed in the depths of human nature.

"Voice is a fundamental characteristic of the animal; adhering to the nature of the being, and incapable of disappearing while the animal lives," says the great naturalist, Agassiz. Hence lions roar, cats mew, horses neigh, dogs bark. Through its voice the animal expresses and epitomizes itself. Corresponding to each animal's voice is the movement of the body characteristic of itself; and the voice and the movement or gesture are related and are unmistakable. "Suit the action to the word" has thus a deep significance. Oken says: "The cry of an animal is an expression of its innermost," that is, an epitome of itself. It is just as true that man expresses or epitomizes himself when he speaks; he is then a self-manifestation unto self. Hence "All that has ever been felt by man; all that has ever been thought by man; all that has ever been done by man belongs to the art of expression." To go to the root of the art of expression, therefore, one should understand something of the nature of man.

Man is the centre. Without man there is no science, no philosophy, no religion, no civilization, no world. Back of expression in man lies self-consciousness, that which makes man; MAN is his self-consciousness of himself as MAN. Carlyle says: "Man knows that he is man; a goose does not know that it is a goose." Man is the centre of all, and self-consciousness is the central fact in man's existence. It is that which enables him to feel, to think, and to say, "I am I." Never anyone but himself. Waking or dreaming, "I am I" persists. This is a matter of one's own experience, and no other demonstration is needed. It escapes attention because it is such a common experience. We pass it by, little dreaming that here is the true starting point for the study of man and his nature even to that question of questions—viz., immortality. But to our point. This selfishness, this centre, this self-consciousness, is capable of development through its proper vehicle, the mind. For just as the brain is the organ through which mind functions or manifests itself, so mind is the arena for the display of self-consciousness. Thought, will, and feeling are states of the mind, each showing a different aspect of consciousness. It follows that we are capable of expressing the thought of another only to the extent that we understand it. How necessary, then, that these complex elements be apprehended in the study of expression.

The trinity referred to in the opening sentence is not a fanciful assumption. It has a basis in the very nature of things, and the modeling of the philosophy of Delsarte on the trinitarian basis is justified by the facts in nature. Matter, force, and motion is the scientific trinity. The three fundamental colors, and the three tones necessary to harmony in music, are correspondences in the realms of color and sound. So also the vital, the mental, and the moral (or better, the emotive of Moses True Brown) is a correspondence in the realm of expression. The unity of nature and the diversity of phenomena thus forces itself upon our attention.

Delsarte recognized certain of the foregoing principles, their correspondence, and their application to the study of man. Defeated in his purpose to become a singer, he devoted himself to study along the line of expression, and he learned that the speaking voice is, after all, the highest type in expression. The speaking voice requires more training and more exercise to secure its best effects than does the singing voice. When man speaks he expresses or epitomises himself, or, as said, he is a self-manifestation unto self. Hence, in the orator the art of expression finds its highest exponent. Here thought and the expression of thought unite. The "word" becomes "flesh," it pulsates with life and feeling, it is silent with grief, and it scowls with rage. People are enticed out of themselves and see themselves as in a magic mirror. The orator as man is self-conscious, but in the exercise of his art he loses consciousness of self.

The orator furnishes his own material, speaks his own thought, creates his own world. The actor finds his material furnished him. The plans and specifications are supplied by the dramatist. The actor erects the "temple not made with hands." His art is to conceal the builder until the edifice has been reared. He carries his audience with him, and they think his thoughts and feel his sensations. Again the "word" is made "flesh." Oken was right when he said: "We carry a world within us when we think; we create a world without us when we speak."

The writer cannot and does not speak as an exponent of the art of expression; his motive is to show something of the range and application of the philosophical side of the question, and as a layman does not intend to speak with any pretense to authority. The great orators and actors of the past have received much from nature. What may be expected when nature and art combine, which would include a deeper knowledge of man, can be but faintly realized. That the time has come when effort in this direction is recognized as necessary and desirable the writer is sure. We should not cease to admire the examples left to us by posterity, but we should also look to the present and widen our own sphere of activities by a willingness to give due credit to living exponents of the art of expression.

The study of expression should include a cultivation of the speaking and the singing voice, training in the art of correct breathing, and the learning how to express by physical means any emotion. This would require some years preparatory study, but every profession requires a certain amount of preliminary work; then with experience in actual work one would not endeavor to make the voice do that which gesture or poise should do, and vice versa. With a deeper knowledge of self there would come a desire to make that self worthy of expression, and art and nature combined would teach us that

"There are more things in heaven and earth, Horatio,
Than are dreamed of in our philosophy."

THOMAS M. STEWART, M.D.

Cincinnati, O.

Hotel Ontario, Buffalo. Professional rates.

What a lot of silly stuff is printed every day in the papers about the theatre and its people! The modern newspaper's "defense" of the stage is about the funniest thing whereof I know.

Clement Scott's "attack" was first seized upon, distorted, enlarged, mangled, and made much of. I'll wager that the man did not intend any harm, nor mean any slight nor insult to the women of the stage. It is the free and enlightened press that makes all the trouble, nine cases out of ten! The attacker and the attacked are enjoying themselves somewhere, as a rule, and not thinking a thing about it!

Take this case in Charleston! A few old hens at a dance get jealous because a beautiful young woman of the stage is present and eclipses their own daughters in looks, style, manner, everything. So one of them, in the most ill-bred manner possible, demands that the young woman in question shall leave. It never occurs to this person that she might have gone home herself and never have been missed.

Now the whole matter was hardly worthy of record, in my opinion. Anything so contemptible is not worth one moment's thought from sensible people. It is another version of the old story of the dog baying at the moon. To stir up a matter like that and to try to convert it into an insult offered to the stage and its people by "society" in Charleston is ridiculous.

As my friend, Mr. Chuck Conners, says: "What's de use?"

What a lot the stage-manager has to do with the dash and sparkle and go of a production. I thought of that one afternoon, a week ago, at one of the first matinees of The Ballet Girl. Not that there was any dash, sparkle or go about that performance. Nay, nay! I understand that it has been fixed up and trimmed and made over so that you would never know it. I'm glad of that. I really wouldn't care to recognize it, you know, as it was that afternoon.

Pinkie Partycall said to me: "Well, it's Rice all over, isn't it?"

"Yes," I said, "and it needs a dash of curry. Rice is all right, but it needs something with it to make it palatable."

I don't know who the stage-manager was that afternoon. I hope he hasn't a wife and six starving families. I always hate to see a man with six families lose his job; but this memorable day the stage managed itself.

Girls came on and danced in hap-hazard way whenever they felt like it, and stepped all over each other. Perhaps that was intended for *abandon*. I don't know. When a song was applauded, the singers sneaked off as though they were ashamed of themselves. There were waits so impressive that you could hear the deep breathing of the ushers in the back of the house! It was dreadful.

Here is a little bit of information which I received by mail from Chicago last week. It's news to me and perhaps it may be to you. It was written regarding a charming little verse which was printed in this column a week ago.

The letter said: "My Dear Matinee Girl: Anent the stanza in last week's MIRROR, 'Now I lay me down to sleep within my little bed. If I should die before I wake how would I know I'm dead?' it might be permitted you, as it was the Assyrians, to wake up and find yourself a dead corpse. Are you familiar with the Nineteenth Chapter of II Kings?"

What do you think of that? And I a Matinee Girl!

My correspondent went on: "'And it came to pass that night that the angel of the Lord went out and smote, in the camp of the Assyrians, an hundred fourscore and five thousand; and when they arose, early in the morning, behold they were all dead corpses!' So, you see, there is some comfort for those who are so foolish (or wise) as to die before they wake!"

All I have to say about that is that I am glad I wasn't there. There are some things too deep for even the most erudite to understand.

I am feeling as well as may be expected, thank you.

I hope you are all making good resolutions for the New Year. At least that you haven't broken any of them yet!

If I keep half of those that I've made I'll be so good that I'll have a chainless halo by the end of this year!

It's so easy to resolute!

Here is a good line that I heard at Lakewood, where the Soft Snaps Grow:

PRETTY GIRL (*to Chappie*): "Is that really Richard Croker? Why, he looks like every one else! I thought he always led a lion on a chain."

CHAPPIE: "Oh, no. He drives the lion and leads the other fellows."

PRETTY GIRL: "On a chain?"

CHAPPIE: "No—on a little bit of string!"

It is the funniest thing in the world to hear two people telling each other all the things they are not going to do during '98. Each knows the other is bluffing and knows the other knows it! But they keep right on. It is beautiful!

Pinkie Partycall and Birdie Bonbon came around to our house the other afternoon, and we went up in my room and talked of the things we were going to give up. I was going to give up walking in Broadway on Saturday afternoons. "It's such bad form, really; it's dreadful! I'm going to stop!" I said.

Of course they knew I didn't mean it, but they never let on. Birdie said: "I've promised Pa that I'll save half my allowance every week. Extravagance is so vulgar!"

"Yes, horrible!" we said, and then we cheered up because we knew that meant that Birdie would continue to give those dandy luncheons before the matinee.

"I'm going to stop smoking cigarettes!" said Pinkie, decisively. "They're terrible things—terrible——"

"Yes—terrible things to be without!" said Birdie, and she passed around her new gold case with a diamond monogram, and we all had one and shut up.

THE MATINEE GIRL.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 1.

The two or three houses in town where business was good last week have experienced a drop during the current one, business in the aggregate being far from what it should be, and were it not for the anticipated receipts at the two performances of this opening day of the New Year it is doubtful if any local establishment could hope to do better than quit even on the final week of 1897.

Montauk (William E. Sinn, manager): Cumberland 61 Dec. 27-Jan. 1. N. C. Goodwin as An American Citizen 3-8.——Amphion (Lee Ottolenqui, manager): Roland Reed as A Man of Ideas Dec. 27-Jan. 1. Henry Miller in Heartsease 3-8.——Columbia (Harry Mann, manager): Under the Red Robe Dec. 27-Jan. 1. A Stranger in New York 3-15.——Grand Opera House (Frank Kihlholz, manager): Ward and Vokes as The Governors Dec. 27-Jan. 1. A Ward of France 3-8.——Gayety (Bennett Wilson, manager): Captain Impudence Dec. 27-Jan. 1. Kelly and Mason in Who Is Who 3-8.

Little Lord Fauntleroy has served to again present Henrietta Crosman in a charming and congenial character, at the Park, where her performance of Mrs. Errol, the mother of the little Lord, has won many encomiums. The title-role has been admirably realized by Juliette De Grignan and all the other parts are well sustained by the regular stock. The Lights o' London has been the next announcement, until it was suddenly decided on Friday to defer that melodrama until a later date, and retain Fauntleroy for the daily matinees of next week, with Incog for the night performances.

Of the nine "turns" in this week's olio at Hyde and Behman's, five were most commendable, the musical act of Howe, Wall and Walters; Chip in coster and character songs; that positive cure for insomnia, Edwin Lang, the poetical tramp, with Ralph Post and Essie Clinton in an alleged comedy sketch, being mentioned in their order of merit, for what are known as "chasers" at Keith's, Pastor's or Proctor's. Of the good things that scored heavily, may be mentioned clever Hilda Thomas in her well-known act, in which she is well sustained by the pleasing pianist, Frank Barry. The Angela Sisters, now numbering but three, delighted all with their dainty and refined personality, excellent singing and fine whistling. Alice Atherton, who has not been seen here in some fifteen years or more, made an instant success as the English barmaid, and captured the audience entire with her famous laughing song which followed. C. W. Bowser, in the old farce of To Oblige Benson, here renamed A Domestic Cyclone, had such execrable support at first that the management felt it incumbent to send over Daisy Lovering and J. P Hill from the Park, who with Mattie Earl made it go off in much better form. The intelligent dogs, including the piano soloist, of Mrs. and Mr. Fillis brought the programme to a satisfactory conclusion. Helene Mora and Hyde's Comedians are the next underline.

Hogan's Alley, which pleased as usual the patrons of the Bijou during the week ending Dec. 25, has been followed by George W. Monroe in A Happy Little Home, to which Manager Harry C. Kennedy has lent additional interest with a special engagement of Teddy Hale and Joe Rice, the bicycle experts, who have competed in a five-mile contest on their registering machines at each performance. The next feature billed here is A Guilty Mother.

The Heart of Chicago has stirred up the enthusiasm of the audiences at the American, where The Fast Mail is the succeeding exhibit.

At the Empire, Manager Barnes has had timely results with The Moulin Rouge Burlesquers, whom he displaces for Sam Devere and troupe.

The Rentz-Santley people have occupied the Star, where the attractive Engstrom Sisters have shown pre-eminent in merit, their environment lending additional worth to their really commendable specialty. Rush's Bon Tonners are next due at this place.

The Lyceum has satisfied its contingent with The Silver King, and will next take a whack at Old Glory.

The Watson Sisters have stirred up "Dutchtown" at the Unique, where Manager Carr next offers a house selection.

Minnie Schult is having extended favor at the Brooklyn Music Hall, where she is announced for a third week. The other talent has comprised John Fox and Katie Allen, Joe Hardman, Sharp and Flatt, Charles Girard, and Carrie West, Emerson Female Quartette, also Van Leer and Barton.

The public response to "Old Fel" Leonard Grover and The Wolves of New York, at the two performances in the Academy of Music on Christmas Day, was so lukewarm that the poor animals became frostbitten. At a conference on Monday, the beasts being yet in a state of coma, it was decided to continue them in cold storage and abandon the remaining ten performances that had been scheduled for the current week.

SCRENCK COOPER.

MILWAUKEE.

The Isle of Champagne opened a week's engagement at the Alhambra Dec. 26. The attendance is straining the capacity of the house, large numbers being unable to obtain admission at each performance. Richard Golden as King Pommery proves himself an excellent operatic comedian, his work being full of originality and genuine humor; he made a great hit in the part. Katherine Germaine received flattering recognition and divided honors with her co-star, Mr. Golden. Blanche Chapman plays the part of Abigail Peck excellently. Frederick Knight was the Prince, and he displayed an exceptionally fine tenor voice, though he is rather given to overacting. J. W. Kingsley is very pleasing as Apollinaris. Lillian Burnham is a captivating Diana. Estelle Morton effective as Brigette, and the remainder of the co. are all very satisfactory. The staging was arranged with good taste, and the costumes are handsome and attractive. The ballets also deserve much praise. Next week will be devoted to vaudeville, the bill including the following: El Zobedie, Richard Pitrot, Adrienne Ancion, Phyllis Allen, the Four Luciers, Nelson Trio, and others. Manager Miller also announces the early appearance of R. J. José and his famous quintette.

The Woman in Black commenced a week's engagement at the Bijou 26 and drew overflowing houses. The play is presented by a well selected co., and is staged with the care usually bestowed upon all Manager Litt's attractions. Helen Blythe is cast in the title-role and plays the character with much strength and finish. Walter Walker as Mansfield, the hero, scores a great success; Mildred St. Pierre handles the part of Jimp with much skill, William McCready plays Tuffer very humorously, James Lackaye delineates Krantzer cleverly, Delia Stacy is vivacious as Ruby, and the rest of the cast is entirely capable. The exciting scenes and incidents of the piece awakened the deepest interest of the audience, who rewarded the efforts of the players with thunderous applause. Next week's attraction will be Henry E. Dixey.

The Russell, Fox and D'Angelis combination appeared at the Davidson 22-25. Wilton Lackaye opened in The Royal Secret 26 for a four days' engagement. The first appearance was sparsely attended, but those succeeding were well patronized. Mr. Lackaye's well-known abilities are given but a poor opportunity for display in this piece, but, nevertheless, he was the recipient of a flattering reception. In the support are some capable people, including Britta Griffin, Henry Bagge, W. T. Melville, Alice Evans, and Helen Hunt. The scenic effects and costuming are adequate. The Man from Mexico 30-Jan. 2. Herbert Kelcey and Effie Shannon 3-8.

Der Glueclikche Familien Vater was presented at the Pabst 26 before a large audience. Die Beiden Leohoren was played 29. Jedem das Seine is billed for Jan. 1.

Katherine Germaine was taken suddenly ill 27 and her part in The Isle of Champagne was played by her understudy, Emilie Gardini, to whom much praise is due for the very creditable manner in which she fulfilled her duty.

Sargent Aborn, business-manager for The Woman in Black co., will transfer his services 1 to Shall We Forgive Her.

The Academy of Music is dark.

C. L. N. NORRIE.

ATLANTA.

The Darrell Vinton co. were at the Lyceum Dec. 19-25. The co. is fair, but business was poor. The engagement ended very suddenly 22, owing to the illness of the leading lady. When London Sleeps 29. Field and Hanson's Minstrels 31-1.

JOHN H. THOMPSON.

DETROIT.

Under the Red Robe is running this week at the Empire Dec 27-1. Despite the fact, however, that the style of play is the fad, and, moreover, that it comes to us as one of the big metropolitan successes some of our best dramatic critics have not hesitated in giving as their opinion that the play is poorly constructed; that it cannot and does not hold the interest of the theatregoing public; that it is insincere and artificial; that it is mechanical, bombastic, etc. All of which goes to show that we have opinions of our own in this small town. Cissy Fitzgerald 3-8.

Fanny Rice is at the Lyceum, having opened 26. She is immensely popular in Detroit, and her engagement at any theatre is always a big one and this week is no exception to the rule. She is a bright little woman and thoroughly funny; moreover, her fun is of the really enjoyable quality, as there is an entire absence of anything that savors of coarseness about it. At the French Ball is, of course, very familiar to us, but it is something that will bear repetitions. And then Miss Rice always has a few new songs and dainty touches here and there that make Nancy Patch always new and always welcome. John S Terry is still the Shoemaker Patch. Charles H. Bradshaw has three characters and takes them all well. John Donohue, Becky Jaight, and Ralph Bicknell introduced some dancing specialties which were well received. Fanny Rice and her co. will fill the week out at the Lyceum, and, therefore, will be the New Year's Day attraction, when probably there will be a great crush, as our theatres are very well patronized on the holidays, especially if the bills offer anything particularly good.

Down in Dixie, Scott Marble's well-known comic drama, opened 26 at Whitney's and will run the week out. 26-1 It always does a big business when it comes to Whitney's, as it has a strong hold on the patrons of this house. The co. includes a band of twenty pickaninnies, who furnish no end of amusement. Charles Webster's Uncle Bacon Green is a splendidly lifelike impersonation of the negro, and Mrs Milt G. Barlow's Mammy Green is another enjoyable character sketch. The co. throughout is good, and includes in its members Robert McWade, Mack Charles, Frank Ambrose, John A. Holland, Alfred Beverly, R. F. Sullivan, Mathilde Weffing, Mabel Florence, and Eleanore Brodhay. The Woman in Black 2-8.

KIMBAL.

JERSEY CITY.

Edward C. White's co. appeared at the Academy of Music Dec. 27-1 in a fine production of The Two Little Vagrants, and business has been good. The parts of the two vagrants were excellently played by Mildred Holland and Edith Fassett. Of the other characters James Horne as the husband and father was very strong, and Eugene Sweetland as the Captain also came in for a share of the applause. The work of Ada Levick as the wife and mother was both pleasing and artistic. W. H. Pendergast doubled as M. St. Henry and Mulot and was capable in both parts. The rest of the support, with one exception, was efficient. Primrose and West's Minstrels 3-8. Chimmie Fadden 10-15.

Manager William Black, of Cole and Johnson's Trip to Coontown co., and his family were guests at the Academy of Music 28.

Captain Impudence was to have been the attraction at the Academy of Music 3-8 and Primrose and West were to come 24-29, but the cos. exchanged dates.

The son of Orchestra Leader Henchliffe, of the Academy of Music, is confined to his home in Brooklyn by pneumonia.

John E. Langabee, stage-machinist of the Academy of Music, was presented with a silver match box, lined with gold, 24, a token of friendship from Arthur Voegtlin, the scene painter, of New York.

Frank Sherer, one of the lithographers ahead of the Primrose and West show, has been spending the holidays at home here 20-29, and at the same time doing effective work for his attraction, which will play this city Jan. 3-8.

Chimmie Fadden is the latest booking at the Academy of Music. The Sporting Duchess date here has been called off for this season.

The Lyric Theatre, Hoboken, will be sold at a Sheriff's sale 30 on foreclosure proceedings to satisfy mortgages amounting to $32,000. The results of the sale will not affect the present tenant, Manager H. P. Soulier. The playhouse has had many ups and downs. It was founded by Robert Wareing, who died at the time of the famous blizzard of 1888. Some of his successors in the management of the theatre made money; others did not.

George and Charles Dittmar, of this city, are preparing to take out The Captain's Mate again, and expect to open season at Plainfield 10. Rehearsals are called for 10 at the Lyric Theatre, Hoboken. Florence Bindley is ill and may not be in the cast for a few weeks. Frank Cotton and his wife, Rosina, will be in the cast.

WALTER C. SMITH.

BUFFALO.

The Foundling, with Cissy Fitzgerald as the star, was presented at the Star Dec 27-29. Richards and Canfield in My Boys 30-Jan. 1. Under the Red Robe 3-5. Colonel Ingersoll 9.

Marie Wainwright in Shall We Forgive Her is the attraction at the Lyceum this week and audiences have been large. The star is deserving of much credit for her studied and painstaking interpretation of the part of Grace, the ruined heroine, and is finely supported by E. R. Mawson and Henry Napier. Under the Polar Star 3-8. The Great Diamond Robbery 10-15.

The Grey Mare, a farce-comedy bubbling over with bright lines and laughable situations, was the offering of the stock co. at Music Hall the first part of last week and crowded houses attested the popularity of the piece. The work of Grace Lamkin, Frances Drake, Robert Drouet, and J. Henry Kolker was most praiseworthy. Uncle Tom's Cabin is being presented 27-1. French's dramatization is being followed, and as no tiresome specialties are being interlarded the play is received enthusiastically. Nellie Young, a California girl, who has recently joined the co., is doing excellent work in the part of Topsy.

The Music Hall Stock co. will go to the Bastable Theatre, Syracuse, for a short engagement 3, opening in The Charity Ball.

The Girl from Paris laid off here 26, having missed their connections for Toronto.

The Scribblers, a literary organization of the society women of Buffalo, entertained Cissy Fitzgerald at their annual installation of officers at the Iroquois Hotel 27.

Rhea reorganized her co. in Ithaca, N. Y., 25, opening in The Empress of France, with the following cast: Mlle. Rhea, Ida M. Park, Grace Helen Vaughn, May Randall, Helen Baird, Marie Barringere, William Harris, F. C. Hoey, F. A. Miles, Lauren Rees, Percy Leach, Robert Whittier, W. Boyd, F. Mason, and Little Harry.

Margaret Fuller spent the holidays in Ithaca and occupied a box at the Lyceum 25.

Manager Charles P. Salisbury may arrange to play his co. in Syracuse the first part of each week, returning here to fill his engagement during the latter part of the week.

Mike Shea will manage the remodeled Casino Palm Garden, which will reopen with first-class vaudeville attractions in a few weeks.

RENNOLD WOLF.

PITTSBURG.

The attendance at all of the theatres during the holiday season has been very large. At the Bijou The Cherry Pickers was the bill 27. Chauncey Olcott will follow for two weeks.

Robert B. Mantell opened at Adams' East End Dec. 27 to one of the best houses of the season, presenting A Secret Warrant. This is Mr. Mantell's first appearance in the East End and Manager Adams is highly elated over the success of the venture. Next week, first half, Salter's U. T. C. co.; last half, Northern Lights.

The stock co. at the New Grand Opera House presented The Lost Paradise 27 to a good-sized audience. Next week the co. will be seen in The Colleen Bawn.

Director Harry Davis has decided to close the Avenue Theatre 8, owing to the fact that the preference of his patrons seems to indicate that having the stock co in one house and the vaudeville in an adjoining theatre is very undesirable. The vaudeville and stock cos. will occupy the stage of the New Grand Opera House. Two performances a day will be given by the stock co., the balance of the time being given to the vaudeville entertainers. Mattie Earle and Laura Almosnino will be added to the stock co., also Thomas Ross and W. A. Whittaker. Walter Edwards will be leading man.

Melba, under direction of Walter Damrosch and C. A. Ellis, will be seen at Carnegie Music Hall 3, presenting The Barber of Seville.

A stranded actor and his wife, suffering for the actual necessities of life, were made comfortable and happy last week by Joe Murphy, who was filling an engagement at the Bijou. He supplied the luckless pair with warm clothing, food and sufficient money to enable them to continue their journey Eastward. Mr. Murphy received the warmest praise from the daily press for his prompt generosity.

E. J. DONNELLY.

LOUISVILLE.

The Geisha drew excellent business to Macauley's Dec. 27-29. Mark Smith, Laura Millard, and Linda da Costa scored distinct hits. The Musical Club will sing The Messiah there Dec. 30, and De Wolf Hopper will finish the week in El Capitan. What Happened to Jones 3.

The Banda Rossa gave two concerts 27 at the Auditorium, bringing out good audiences and attracting the favorable mention of the local musical critics. Doctor Nansen 5. The Heart of Maryland 6-8.

Isham's Octoroons, a really first-class organization of its kind, drew large business week commencing 26 at the Avenue Theatre. The programme offered is the best ever performed by a colored organization in this city. James J. Corbett 2.

The success of the season thus far at the Temple Theatre is the extremely creditable rendering, as given by the Meffert Stock co., of Held by the Enemy 27-1. Special scenery was painted for the engagement and the full strength of the co. was in the cast.

F. Hopkinson Smith opened the Lyceum lecture course at Library Hall 25 and pleased the large audience that was in attendance.

The third of the series of performances to be given during the winter by the German Theatre co. occurred 26 at Macauley's, when The Ironmaster was the bill. Louisville's German contingent was out in full force.

The committee from the local lodge of Elks left for New Orleans 26 in a special car. The trip was made to secure quarters for the Louisville Lodge at the annual reunion that will be held in New Orleans in May, and incidentally to assist in the boom of the Hon. Zach Phelps, of this city, for the position of Grand Exalted Ruler of the Order.

Hugh Griffith, door keeper at the Avenue, has the sympathy of his friends, comprising the entire theatregoing public of this city, in his bereavement through the death of his mother, which occurred on the 28th.

CHARLES D. CLARKE.

OMAHA.

1492, before two slim audiences, Dec. 22, 23 at the Boyd. The tramp specialty of Frank Gardiner was very good and the living pictures proved most artistic. The Prisoner of Zenda 3, 4. The Wedding Day 5. Secret Service 6-8. E. H. Sothern 10, 11.

At the Creighton a remarkably strong vaudeville offering was put on Christmas Day and 26, consisting of a selection made from the specialty artists of Colonel Hopkins' Chicago Theatre, including Mary Norman, Signor Liberati, John D. Gilbert, Fanny Bloodgood, and Edith's Burglar, presented by Fred Cooper, Georgia Woodthorp, and little Emily. The attendance was most satisfactory and the applause liberal. At Piney Ridge opened for three nights 27, to a large and friendly audience, which was generous in its applause of the star and author, as well as of the very capable co. supporting him. The Heart of Chicago 6-8.

The New Year Day attractions will be Donnelly and Girard at the Creighton, and A Contented Woman at the Boyd.

The Gillis Theatre, Kansas City, being entirely too limited to contain the patronage formerly accorded the Woodward Theatre co., at the Auditorium, Paxton and Burgess have abandoned Kansas City for this season and the Woodward co. will open at the Creighton 9 for a long run. The regular stock co. will be augmented by attractive vaudeville features, and there seems little doubt of the success of the venture. The members of the Woodward co are now here rehearsing Lynwood and Jim the Westerner, which will be the first pieces put on.

Among the many amusement features provided for visitors to the Trans-Mississippi Exposition at Omaha, June to October, 1898, not the least attractive will be the roof-garden and vaudeville theatre to be erected by the Krugs at Fourteenth and Harney Streets, plans for which are now in preparation.

JOHN R. RINGWALT.

MINNEAPOLIS.

At the Metropolitan Theatre the Lillian Russell-Della Fox-Jeff D'Angelis co. opened a brief engagement 27 in The Wedding Day to one of the largest and most brilliant audiences ever gathered within its doors. The production scored an emphatic hit. Lillian Russell, who has not been seen here since 1888, appeared as Lucille D'Herblay to marked advantage. Della Fox was irresistible as Rose Marie, and Jeff D'Angelis kept the house in continual laughter as Polycop. Lucille Saunders won immediate favor as Madame Motbazon. William Pruett made an excellent impression as Duc de Bullion. Tom Green made a decidedly favorable impression in the role of Raoul. The others were equal to the demands made upon them. Strong chorus and exceptionally handsome stage settings and costumes. Lost, Strayed or Stolen 30-1. Wilton Lackaye 2.

At the Bijou Opera House Black Patti's Troubadours opened for a week 26 to two very large houses, afternoon and evening. The co. was excellent throughout. Earnest Hogan, Black Patti, Eddie Furber, Will Frazier, Alice Mackaye, and Mattie Philips deserve special mention for effective work. The cake walk proved a taking feature. A Black Sheep 2-8.

Marks Brothers' Dramatic and Vaudeville co. continues to draw large houses at Harmonia Hall.

The Danz Orchestra drew another large and representative audience to the Metropolitan Theatre 26. The programme was up to Mr. Danz's usual high standard and provoked enthusiastic applause.

F. C. CAMPBELL.

PROVIDENCE.

Who Is Who received its first Providence presentation at Keith's Dec. 27-1 and opened to a large audience. It is a lively farce, with just enough plot to be in evidence throughout the performance. The chief enjoyment, however, is derived from the numerous specialties which are introduced in rapid succession. The stars, Kelly and Mason, played the leading parts well and were very cordially received. Their specialty in the last act was excellent, and the turns by Goggin and Davis, Whiting Sisters, Eddie Giguere, and Blanche Boyer were artistic and pleasing. Devil's Auction 3-8.

In Town drew fairly at the Providence 27-29. W. H. Crane in A Virginia Courtship 30-1, followed by The Girl from Paris 3-5. The Mysterious Mr. Bugle 6-8.

Clementine De Vere, Arthur Beresford, Paul Listemann, Clara Murray, and Romualdo Sapio appeared in an operatic concert at Infantry Hall 28 before an audience that completely filled the hall.

Infantry Hall held a very large audience 29, at the third concert by the Boston Symphony Orchestra. Gertrude May Stein was the soloist, and to say the concert was artistic and delightful would be superfluous.

Straight from the Heart is an early Keith booking.

The Arion Club, Jules Jordan, director, commenced the study of Tannhauser 27, to be produced in concert form early in April. Emma Juch and Strangeon Davies will probably assist the club.

HOWARD C. RIPLEY.

PORTLAND, ORE.

At the Margrave, Jules Grau's Opera co. began Dec. 20 a two weeks' run. Well filled houses greeted the co. week ending 25 in Boccaccio Up to Date, Martha, The Chimes of Normandy, Il Trovatore, Fra Diavolo, and Olivette. As a whole, the co. and chorus is fine. Eloise Mortimer, Mary Carrington, Fannie Myers, Gilbert Clayton, Robert Lett, and Stanley Fitch were duly praised for their creditable work.

Cordray's, with Adgie and her trained lions, in conjunction with Stewart's U and I co., had well filled houses 19-25.

Third Street dark 19-25.

O. J. MITCHELL.

ST. PAUL.

Lost, Strayed or Stolen was produced at the Metropolitan Opera House Dec. 26-29 to fair houses. There are some amusing situations and features in the piece, which evoked hearty applause, especially in the third act. Harry Clay Blaney makes Bidart, the florist, a very lively character and proves himself a comic and elastic performer. Annie Kent has an attractive personality and will improve in the role of Rose D'Este. Lucius Henderson made a hit in the part of Esteban Pacheco, the Cuban. His tenor-baritone is admirable, and I was glad to hear him in several solos. Mabel Fenton is a comedy character, the rest of the co. was acceptable. Lillian Russell, Della Fox, and Jefferson D'Angelis in The Wedding Day 30-1 Veriscope 2-4. Wilton Lackaye 6-8.

Hoyt's A Black Sheep co was presented by a clever co. at the New Grand Opera House 26-1, opening to a full house. The farce is presented with much spirit, the specialties are good, the musical numbers and dancing were a taking feature. The ladies are pretty and handsomely costumed. Edw. Garvie is very clever in the part of Hot Stuff. He is very funny, and gave a very laughable performance throughout. Frank Latona was very humorous in the part of a tramp, and introduced a very good eccentric musical turn with noticeable favor. Drew Donaldson makes a charming queen of burlesque. Arthur K. Deagon sang several selections with fine effect. Charles Chappelle was excellent. Mollie Thompson sang and danced admirably. Rose Braham is bright and clever in the part of Ada Steele. Minnie and Josephine Clayton gave a very good specialty. Flo Irwin in The Widow Jones 2-8.

Lincoln J. Carter was in the city 27.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Lillian Lewis in For Liberty and Love appeared here Dec. 26-2. The play is a thrilling one, dealing with the Cuban fight for independence, which cause has innumerable sympathizers here, and naturally drew well on the opening night and did fairly during the week. A good co. is back of Miss Lewis and the play is produced in an acceptable manner. The Prodigal Father 3.

In Gay New York appeared here on its second annual tour 26-2. A Stranger in New York 2.

Herrmann the Great co., consisting of Leon and Adelaide Herrmann, in magic, illusion and spectacular display, was a good drawing card at the Grand Opera House for the week 26-2. The late Alexander Herrmann was personally known by many people here, and his popularity and success seem to be inherited by his nephew Leon. Dot Robinson is a valuable adjunct in the legerdemain work. When London Sleeps 2. Pudd'nhead Wilson 9. A Milk White Flag 16.

J. MARSHALL QUINTERO.

GALVESTON.

Dan Stuart's veriscope, exhibiting the Corbett-Fitzsimmons contest, pleased fair audiences at the Grand Dec. 20-22. In Gay New York 24, 25 (matinee). A Night at the Circus 25 was favored with a good house but failed to please. The Baldwin-Melville co. was the attraction 26 and packed the house both afternoon and evening in Bulls and Bears and All the Comforts of Home. This is the most popular low-price organization visiting here and always draws well; an extended engagement will be played later in the season. Miss Francis of Yale 27, 28. Wolford Holmes Wood co. 29-1.

The usual Christmas compliments were exchanged at the Grand between employer and employes.

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THE GIDDY GUSHER PAPERS

By MARY H. FISKE.

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145 BROADWAY.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs, Theiss and Harris, lessees): Arnold-Welles co. Dec. 20-25 to crowded house on opening night, but small audiences thereafter; Mr. Arnold and Emma Welles, who head the co., are competent people, but the rest evidently missed their calling. Lewis Morrison 22 presented Faust. Return engagement of the veriscope 27 to light business. Otis Skinner 28. When London Sleeps 30. A Jolly Night 1.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): When London Sleeps Dec. 31.==THEATRE (S. E. Hirscher and Brother, managers): A strong co., supporting Otis Skinner in the title role, presented Prince Rudolph to fair and well-pleased audiences Dec. 25. A Stranger in New York 30.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Lewis Morrison in Faust Dec 21. Otis Skinner and his excellent co. in Prince Rudolph 27 to a large and enthusiastic audience.

ARIZONA.

PHŒNIX.—OPERA HOUSE (S. E. Patton, manager): Zanzig Dec. 16-18 to fair business. Dr. Cooke 2. Louis James 3, 4. Harpstrite Repertoire co 10-16.==ITEM: S. E. Patton is still in Los Angeles arranging for material for the new opera house.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Uncle Josh Spruceby Dec 20; performance fair. Walker Whiteside in Richelieu 23; large house. That Girl from Nowhere and Brother for Brother 25; good houses; fair plays. Aiden Benedict 31.==ITEM: Mr. Whiteside's achievements in the role of Richelieu at the Grand 23 to a large audience resulted in a demonstration that has not been witnessed at a theatre in this city in many a day. The audience was enthusiastic to the point of flattery.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Walker Whiteside as Hamlet Dec. 21; owing to bad weather house was light. The Dazzler Dec. 23; good audience and was very much enjoyed. Tim Murphy in Old Innocence 25; crowded house; play good. Uncle Josh Spruceby 27. Fabio Romani 29.

PINE BLUFF.—OPERA HOUSE (Atkinson and Senyard, managers): Walker Whiteside in Hamlet Dec. 22; good house; performance satisfactory. Uncle Josh Spruceby 25; full houses; pleasing performances. Fabio Romani 30. Mahara's Minstrels 31.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): The Dazzler Dec 21; good performance to fair business. Modjeska 27. Holmes-Wolford co. 29-31.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Ole Olson Dec. 19, 20 to fair business. Professor Fontana, hypnotist, 21-25. Louis James 27-29. A Milk White Flag 30-1. Calhoun Opera co. 10-12.==BURBANK THEATRE (A. Y. Pearson, manager): The Chinese drama, A Celestial Maiden, most accurately staged, even to a real Chinese band, proved an excellent drawing card 20-26 and served as the farewell attraction of the present management. Mr. Pearson, who has so ably managed the Burbank for the past year and a half, being obliged by continued ill health to retire from active business. J. C. Fisher, the well-known and popular San Diego manager, will assume sole management of the house Jan. 1. Manager Fisher will make it a combination house, opening with Sam T. Shaw's co 27-1.==ITEMS: A. Y. Pearson, the retiring manager of the Burbank, will leave shortly on a trip to the mountains of Arizona in hopes of benefiting his health, which has caused his retirement from active business.—Ed Mansfield, for several years treasurer of the old Grand Opera House here, will be custodian of the box-office for Manager Fisher at the Burbank.—H. S. Duffield, who made many friends here as treasurer of the Frawley co., is with us as the manager of Sam T. Shaw's co.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Ole Olson co. Dec. 23; fair business. Alba Heywood 30. Louis James 3.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Tennessee's Pardner Dec. 21; small audience. Stuart Robson in The Henrietta to small audience 22. All of our local papers gave both cos. excellent notice and scored our theatregoing people for not patronizing such worthy attractions. Manager Haskell says he cannot offer any inducements to c s. playing this town, and instructs your correspondent to say he is willing to cancel engagements of those already booked here for the present. Business is not good. Katie Putnam 29. Nellie McHenry 4.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Stuart Robson Dec. 21 in The Henrietta; good business and co. 1492 25.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Titania (local) postponed. Camp's Round-Up 25; good pictures; poor business.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Rose Stillman co Dec. 19-28, except 22, to fair business; splendid performances. Tennessee's Pardner 22 was well presented. Katie Putnam 30. Nellie McHenry 1.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): William H. Crane Dec. 25; at the matinee The Senator was given before a goodly gathering, and in the evening A Virginia Courtship to S. R. O.; the performances were excellent throughout, and Mr Crane's work was very effective; Annie Irish, Percy Haswell, and the others were fully adequate, and the costumes were pretty and pleasing. The Bride Elect co. opened before a well filled house 28 for three days; the music of the opera is in Sousa's happiest vein, and the march at the end of the second act called for enthusiastic demonstration; the settings were elaborate and costly, although the taste displayed was not at all times agreeable to the eye; in the co. were Nella Bergen, Christie Mac Donald, and Albert Hart. In Town 1. Mr. Bunnell has as yet no bookings for the early part of January; it is his policy to open the house only for the best attractions and he is at present consulting with New York managers. Some necessary repairs will be made while the house is dark.==GRAND OPERA HOUSE (Starr and Breed, managers): The Real Widow Brown 23-25 did splendid business Christmas matinee and evening; the receipts 25 were the largest in the history of the Grand. The White Slave 27, 28 to large gallery and fair orchestra. Kate Claxton in The Two Orphans 29, 30. The Gormans 3-5. Little Lord Fauntleroy 6-8. The Land of the Living 10-12. The Great Train Robbery 13-15.==ITEMS: One of the improvements made durnig the past week by Manager Bunnell is the removal of the post that formerly supported the illuminated sign in front of the Hyperion and the substitution therefor of an iron frame work, with Hyperion written in iron. Behind the word Hyperion, on the four sides of the structure, electric lights have been placed, making quite a conspicuous sight at night.—Catherine Lowell, of the Bride Elect co., who was ill at the Hotel Savoy during the engagement here, was able to leave with them on Friday.—Harry Lacy, of The Sporting Duchess co., was in town for a few days during holiday week spending the time with his family.—Sara Converse, of Maude Adams' co., is ill with typhoid fever at her home here. She is convalescing, however, and hopes to be able to join the co. in a few weeks.—The Pitcher Club held a smoker at the Tontine 22.—Mr. and Mrs. John Philip Sousa and children were the recipients of many entertainments while here.—Hilda Clark, of The Highwayman co., was an interested listener at the dress rehearsal of The Bride Elect 26.—Mrs. Breed, wife of Manager Breed, of the Grand Opera House, is spending the holidays with her husband.—One of the Christmas features at the Grand was the large Christmas tree which Manager Starr erected upon the platform over the main entrance, and which was lighted.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Richards and Canfield presented My Boys to two full houses Dec. 25. The perennial Devil's Auction, after many vicissitudes in the matter of delayed transportation of scenery, played to a big house 27. The White Slave 27. Under the Dome 31. Kate Claxton 3. William Barry 6. A Guilty Mother 10, 11.==SMITH'S AUDITORIUM (Edward C. Smith, manager): The cineograph and Japanese Troupe are retained 27-Jan. 1, and the headliners are Joseph J Dowling and Myra Davis in A Pillar of Salt, and others are the Three Renos, Cliff Farrell, Wilks and Beppo, Murray and Alden, P. J. Kenyon, and Gorman and West; it speaks well for the success of the season at this house that all the week before Christmas good houses witnessed the performances. A Big Heart 3-5. John L. Sullivan 6-8.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Gayest Manhattan pleased crowded houses Dec 25. The Mysterious Mr. Bugle attracted a fair audience 27. Under the Dome delighted a good house 28. The Real Widow Brown 30-1.==JACQUES OPERA HOUSE (Jean Jacques, manager): Hennessy Leroyle, supported by an excellent co., appeared in Other People's Money 25 to two large and pleased audiences. Waite's Comic Opera co. opened for a week engagement 27 with Fra Diavolo to an audience that filled the theatre, many being turned away; they will sing The Bohemian Girl, Two Vagabonds, The Chimes of Normandy, Maritana, Paul Jones, Olivette, Twin Sisters, Boccaccio, and La Mascotte.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Alabama, with Joseph Hart and Carrie De Mar in The Quiet Mr. Gay as a curtain-raiser, drew heavily Dec. 25. William H. Crane and his excellent co presented A Virginia Courtship 27 to a large audience. Devil's Auction 28 fared well, but was handicapped by the loss of baggage in a railroad transfer; Alexander Decca, in his trick cycle turn, and Colby and De Witt, acrobats, deserve special mention. Faust 13.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Dorothy Morton in Miss Brevity of Hong Kong Dec 23 to a medium and pleased audience. Jefmon's Black Crook Extravaganza co. 25 to good business; attraction below the standard. Other People's Money 28; small audience. Little Lord Fauntleroy 30. Devil's Auction 1.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Guilty Without Crime Dec. 25; large audience; performance poor. Always On Time 1. The Real Widow Brown 3.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Katie Rooney in The Girl from Ireland Dec 25; fair performance and house. The Pay Train 29. The Gormans 31.

ROCKVILLE.—HENRY THEATRE (Murphy and Windhiser, managers): The Gormans in Mr. Beans from Boston Dec 29 pleased a good house.==OPERA HOUSE (J. H. Freeze and Co., managers): Other People's Money 19 delighted a small audience. The Rising Generation 3.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Under the Dome to good house Dec. 27; will play return engagement Feb. 11. My Friend from India 4.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): H. A. Williams in Shakespearean recitals Dec. 29, 30. My Friend from India 3. Graphoscope 7, 8.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Devil's Auction Dec 29 to fair business.==MCDONOUGH THEATRE (J. C. Southmayd, manager): Charles O Willard co. gave three miserable performances 23-25 to deservably small audiences.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Black Crook Extravaganza co to a small house Dec. 23; poor performance. Dorothy Morton in Miss Brevity of Hong Kong had two good-sized audiences 25: Miss Morton is too good an actress and singer to be associated with such a wretched play; the co is fairly good. My Friend from India 29. Devil's Auction 30. Little Lord Fauntleroy 1.==ITEM: Madame Dotti, the prima donna, is visiting her brother, William Dotti, of this city.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Sawtelle Dramatic co Dec 23-1 opened to large and enthusiastic audiences. Kennedy's Players 3-8.

WINSTED.—OPERA HOUSE (J. R. Spaulding, manager): Other People's Money Dec. 29. Rice and Barton co. 1. Graphoscope 3-5. Faust 12.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Wilbur-Kirwin Opera co. Dec. 20-25 to good business and delighted audiences. Biograph 27-29. Joshua Simpkins 1. Edwin Travers 10.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Robert Downing Dec. 22 gave an excellent performance of Samson and Delilah to a good house; the order of Mystic Shriners attended in a body. A Stranger in New York 27. Woodward-Warren co. 28.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Stark and Tolson Comedians Dec 20-25; good business; presenting Esmeraldas, Americans Abroad, Mabel Heath, The Wells-Fargo Messenger, Ten Nights in a Barroom, East Lynne, and Passion's Slave.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Lillian Lewis in For Liberty and Love Dec. 25; excellent performance; fair house. When London Sleeps 1.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Woodward-Warren co. in Cheek. A Practical Joke, The Girl I Love, and Too Much Smith Dec 20, 21; the co. received a warm welcome, and is one of the best ever seen here. The comedy event of the season was the presentation of My Friend from India by the Smythe and Rice Comedy co. 22; the co. was an admirable one, including John B. Maher, Frederic Bond, John F. Ward, Joseph Adelman, Nita Allen, Helen Reimer, Clara Hathaway, and May Vokes; attendance good for holiday week. Robert Downing in Ingomar and Samson and Delilah drew fair attendance 23; performances satisfactory. Manager Weis' Christmas offering was Hoyt's A Stranger in New York; the feature of the matinee performance was the beautiful souvenir programme given by Manager Weis. Creston Clarke 25. Primrose and West 29. Robert G. Ingersoll 27.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Polk Miller, assisted by Oscar Sison and Esther Wallace, gave a very unique entertainment Dec. 25 to small but appreciative audience. Fields and Hanson's Minstrels 30. Robert Downing 31. The Fast Mail 1. Peters and Green co. 3-5.==ITEM: The Peruchi and Belden Comedy co. was organized 24 and is rehearsing daily in this city, where it will give its initial performance 17, playing for one week. The co. includes a number of well-known comedians.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Woodward-Warren co. opened for four nights Dec. 22, but owing to inclement weather did not give any performance 25, but will close engagement 27; audiences pleased. Robert Downing 29. A Jolly Night 5. Arnold-Welles Players 10-16.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trenk, manager): Robert Downing in Samson and Delilah Dec. 24.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): R. E. French co. 20-25; poor co. and business; scenic effects very good. A Stranger in New York 29. Peters and Green co 10-15. Roland Reed 20.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): My Friend from India Dec. 23 made a decided hit and had a successful engagement. A Stranger in New York 29. Otis Skinner 4. James O'Neill 7.

MILLEDGEVILLE.—OPERA HOUSE (Walter Paine, manager): Fields and Hanson's Minstrels gave excellent performance Dec. 27. Robert Downing (return date) 29.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Katie Putnam in Tom Tinker's Kid Dec. 22; good house; best satisfaction; Miss Putnam is better than ever this year. In Old Madrid 25. South Before the War 29.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): Railroad Jack co. 22.==MASONIC TEMPLE (M. J. Flohr, manager): Dark.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Francis Jones in In Old Madrid Dec. 23 to a large and pleased audience.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): In Old Madrid Dec. 21; light business and co. Shields' Klondike Lecture co 22, 23; poor business. Katie Putnam in Tom Tinker's Kid 24 gave satisfaction to a fair house. South Before the War 30.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (F. C. Zerhung, manager): Mrs. Fiske in Tess of the D'Urbervilles Dec. 23 to one of the finest audiences that the Grand ever held; play best ever seen here. Mrs. Fiske, Mr. De Belleville, Mr. Robinson, Mr. Jack, and in fact the whole co. were encored repeatedly. Mrs. Fiske well can lay claim to being one of the greatest actresses of the day. The Prisoner of Zenda 25. Kellar 27 to good house, giving satisfaction. Herbert Kelcey and Effie Shannon 28 in A Coat of Many Colors to a good house; play and co. both strong and made a hit. Courted Into Court 29. The Bostonians 31. Murray and Mack Jan. 1. Shanty Town 3.==THE AUDITORIUM (A. R. Waterman, lessee and manager): Uncle Hiram co. closed 25 a good three nights' business; play average. The Burglars co. opened for four nights 26 to a good house; cast is one of the strongest ever seen in the play. Robin Hood, Jr., 30-8.==ITEM: Mr. and Mrs. F. W. Chamberlin, of Burlington, came here to witness the performance of Mrs. Fiske.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Digby Bell in The Hoosier Doctor Dec. 21 to small house; fair satisfaction. Murray and Mack in Finnigan's Courtship 24 and The Heart of Chicago 25 did good business and were well received. Herbert Kelcey and Effie Shannon 29. The Bostonians Jan 1. Walker Whiteside 4. McFadden's Row of Flats 5. The Sporting Duchess 8. Elihu R. Spencer 10, 11. Wilton Lackaye 13.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE (E. C. Zimmermann, manager): Veriscope Dec. 22 did good business and gave satisfaction. A Contented Woman 26 drew a large house and pleased. Donnelly and Girard in The Geezer 27 drew a large audience and proved themselves up to their reputation as entertainers. A Coat of Many Colors 30. Murray and Mack 2.==ITEM: The engagement of Donnelly and Girard was the occasion of a reception, as this team in Natural Gas opened the Zimmermann eight years ago.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Elihu R. Spencer Dec. 25 in Othello to empty seats; entertainment deserved good patronage. Walker Whiteside 30. Nelsonia 1.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): Madame Sans Gene Dec. 27 canceled. Paul Cazeneuve in The Three Guardsmen 29.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Al. G. Field's Negro Minstrels Dec. 25; crowded house; good performance. Hogan's Alley 27; immense house; splendid satisfaction.==ITEM: W. A. Junker, manager Field's Minstrels, left for Lawrenceburg, Ind., 25, in response to telegram advising him of the death of his father.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Eager, manager): Sherman Comedy co. Dec. 20-25 to crowded houses; good co. Elihu R. Spencer 29. Percy Goding canceled 7.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): John Griffith in Faust 20; small house; good satisfaction.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Gus Hill's World of Novelties Dec 22; poor house; not a performer advertised appeared. Al. G. Field's Colored Minstrels 5. Tim Murphy 6. J. F. Toole 13. She 14. Town Topics 18.

MCLEANSBORO.—GRAND OPERA HOUSE (R. B. Stelle, manager): Ramsey, Schafer and Clark Dec 17; medium business; co. good. Pease Sisters 25; best business of season; co. poor. Lyceum Stock co. 3-6.

MOLINE.—AUDITORIUM (R. C. Taylor, manager): Flo Irwin in The Widow Jones Dec. 24 pleased a fair audience. Marks' Comedians 25 to light business.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): The Three Guardsmen Dec. 27 failed to appear. Al. G. Field's Colored Minstrels 10.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Prisoner of Zenda Dec. 20. Earl Doty co. 23-25; fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. P. Hamilton, manager): A Southern Romance to small business Dec. 22; poor performance.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Davis' U. T. C. Dec. 29; full house. Cherry Sisters 23; big business.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Mrs. Fiske in Tess of the D'Urbervilles 20; large and enthusiastic audience; co. excellent. Ralph Stuart in The Westerner 25 to fair business. The Prisoner of Zenda 27. The Bostonians 28.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Wedding Day Dec. 21; small house. Davis' U. T. C. 23; good house. The Girl I Left Behind Me was well received 20 by a good house. A Southern Romance canceled. Kellar 1.

MATTOON.—THEATRE (Charles Hogue, manager): W. S. Hart presented The Lady of Lyons and The Man in the Iron Mask Dec. 25; audiences pleased.

PANA.—NEW GRAND (Lou Raley, manager): Gus Hill's World of Novelties Dec. 24; fair house; poor co. E. R. Spencer 29.==AUDITORIUM (E. A. McCracken, manager): Indiana College Glee Club 27.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): McFadden's Row of Flats merited the two crowded houses it received Dec. 26. Fallen Among Thieves 2. At Piney Ridge 23.

FREEPORT.—GERMANIA OPERA HOUSE (Philip Arno, manager): Frederick Warde in A Soldier of the Cross to small audience 22; excellent performance. A Bunch of Keys 30.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Kellar mystified a large audience Dec 25. Courted Into Court 27 to good house. The Girl from Paris 31.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (L. L. Bradley, agent): Manager E. T. Beverin surrendered his lease and severed all connection with this house Dec. 15. Mr. Beverin has been ill for several months past and was unable to give the management his personal attention, hence he decided to withdraw from the management. L. L. Bradley, the agent of Union Trust co., owners of the theatre, has canceled all January dates and will keep the house dark until another lessee is secured. It is not likely that it will remain dark for any length of time, since it is quite a valuable piece of property. Ethel Le Van, of the Merry Maidens Burlesque co., was compelled to rest week of 26, on account of severe attack of tonsilitis. She will join the co. again at Indianapolis. W. L. GROVE.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., lessee and manager): Mrs. Fiske presented her marvelous creation of Tess with excellent support Dec. 21 to a good house. Primrose and West's Minstrels gave an excellent performance 25 to big business. McFadden's Row of Flats 28 to large house.==ITEMS: The Elihu R. Spencer co. laid off here 23, 24.—The Primrose and West co. closed in Dayton 28, coming directly here, where they rested until Christmas.—George Wilson took a trip East during the week's vacation; returning, his train was four hours late, and he arrived just in time to close the Christmas matinee.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): After laying off here two weeks Warren Conlan and co. gave two performances Dec. 25 to good business. Antoinette Rochte was very pleasing. J. E. Toole 5. Isle of Champagne 6.==THE BRADLEY (Murray and Swisher, managers): The Bachelor's Honeymoon 20. Fanny Rice 8.

FRANKLIN.—NEW OPERA HOUSE (Martin and Woodsmall, managers): Sadie Raymond in Daisy the Missouri Girl Dec. 15; fair business and performance. Eldon's Comedians 27 opened for a week to big business. W. S. Hart 4. On the Potomac (local) 6, 7.==ITEM: Manager Martin gave a banquet at Hayes' Hotel for employes of house 23. Twenty were present.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): A Southern Romance Dec. 24; pleasing performance; fair business. The Prodigal Father 25 pleased two big houses. Digby Bell in The Hoosier Doctor to good business 27; excellent performance. A Bachelor's Honeymoon 29. The Brownies 30. Dan Sully 1. Town Topics 3-5. What Happened to Jones 6. U. T. C. 8.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): The Last Stroke Dec. 25; fair business.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): The Prodigal Father (return date) Dec 24 pleased a good house. Gus Hill's World of Novelties 15. A Black Sheep 21.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): Daisy the Missouri Girl 5. W. S. Hart 8.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): A Stag Party Dec. 29; good house; poor performance. Strife 31. For Fair Virginia 6.

GOSHEN.—THE IRWIN (Frank Irwin, manager): The Isle of Champagne Dec. 22; audience fair; entertainment satisfactory.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Irving-French co Jan. 3-5. J. E. Toole 8. Gibson-O'Meara co. 13.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Clay Clement Dec. 28 postponed to 4 on account of illness. Puddinhead Wilson 7.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Sadie Raymond in Daisy the Missouri Girl Dec. 22; good house; good performance. A Stag Party 30.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): A Southern Romance 23 to small business. McGinty the Sport 25 to two good audiences. The Hoosier Doctor 28. The Girl from Paris 29.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Elihu Spencer presented Julius Cæsar to a small but appreciative audience Dec. 17. The Prodigal Father 23; small house; farce one of the best. Irwin-French co. 30-1.

EVANSVILLE.—GRAND (King Cobbs, manager): Mrs. Fiske in Tess of the D'Urbervilles Dec 25; best play and co. this season. Banda Rossa 28. De Wolf Hopper 30.==PEOPLE'S (T. J. Groves, manager): Paul Cazeneuve 25, 26 in The Three Guardsmen to fair houses. Al. G. Field's Colored Minstrels 2. Dan Sully 9.

NEW HARMONY.—THALL'S OPERA HOUSE (Bish Mumford, manager): Pease Sisters in Vandeville Dec. 30. Our Regiment (local) 8.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Clay Clement, booked for Dec. 27, canceled 26 and disappointed many patrons. For Fair Virginia 4. Kellar 13.==ITEM: H. E. Rosebrough, who has managed the Opera House for many years, has resigned and has been succeeded by R. D. Smith, by whom all contracts will be filled.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): The Girl from Paris 28. What Happened to Jones 30.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Chase-Lister Theatre co. (return date) Dec. 29 to full house, notwithstanding inclement weather. Philharmonic Orchestra 23; performance well received; small audience. Nashville Students 28. Head and Westland 6-8.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): A Boy Wanted Dec. 25; business excellent; after the performance Gilbertie Learock, of this co., in behalf of a number of our leading citizens presented Stage-Manager Duke Horne with a magnificent pipe. A Contented Woman, with Belle Archer in the title-role, 27; business fair; Bonnie Lottie's dancing was the feature; Jessica Duncan, of Burlington, who is a capable member of this co., has many friends in this city. Courted Into Court 31. The Man from Mexico 4. Wilton Lackaye 10.==ITEM: The management tendered a banquet to the attaches of the opera house 25.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Murray and Mack in Finnigan's Courtship Dec. 24 to fair business; co. stronger than last season and comprises several clever specialty performers. Frederick Warde in Iskander 25; large audience; performance excellent. The Heart of Chicago 27; medium audience; scenic and mechanical effects good; performance satisfactory. The Bostonians 29. Courted Into Court 30. Tom Nawn 1. Walker Whiteside 5. The Girl from Paris 6.==ITEM: The Frederick Warde co. took a short Christmas vacation and rested here 23, 24, 25.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Mrs. Fiske in Tess of the D'Urbervilles 22 was received enthusiastically and gave an excellent performance to a good audience. Flo Irwin in The Widow Jones 25 gave satisfaction to well-filled house. Murray and Mack in Finnigan's Courtship 26 drew fairly and pleased. Donnelly and Girard 28. The Prisoner of Zenda 29. The Bostonians 30. Shanty Town 2. The Man from Mexico 3. Mackay Comic Opera co. 6.

MARSHALLTOWN.—OPERA THEATRE (Ike C. Speers, manager): Delmore and Wilson in The Broadway Girl Dec. 22 to light business; fair satisfaction. A Bunch of Keys 25 to good business. A Boy Wanted 27 to large and pleased audience. Shanty Town 30.==SIBLEY THEATRE (W. H. Evans, manager): Murray and Murphy opened in McFadden's Reception 27 for three nights to fair business.

CLINTON.—DAVIS OPERA HOUSE: The Widow Jones Dec. 23; fair business, giving satisfaction. A Bunch of Keys 27 before large audience; good co.; specialties excellent. A Boy Wanted 3.==ITEM: The new Economic Theatre is approaching completion. All indications point to a handsome, well-built and complete house, both before and behind the curtain.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): John E. Dvorak 1. The Heart of Chicago 12.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Heart of Chicago Dec. 25; packed house; splendid performance.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Secret Service Dec. 25.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): A Bunch of Keys 22; small attendance. J. C. Lewis in 16 Plunkard 25, 26; splendid business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): The Widow Jones Dec. 21; well pleased house. The Broadway Girl 24 did not give satisfaction. Frederick Warde 28. A Boy Wanted 29.

DECORAH.—GRAND OPERA HOUSE (B. B. Moss, manager): Rabbe Hanson Concert 29 drew a large house and pleased.==STEVER'S OPERA HOUSE (George Higgins, manager): Marie Bell Opera co. 22; fair house; pleasing performance.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Lew Hall's Georgia Minstrels Dec. 27, 28. A Trip to Chinatown 1.==CRAWFORD OPERA HOUSE (O. T. Crawford, local manager): Columbia Opera co. 23-25 drew fairly and gave satisfaction in La Mascotte, The Bohemian Girl, Said Pasha, and Giroflé-Girofla. Holden Comedy co. 27-1.

THOMAS R. HYATT.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Columbia Opera co. presented La Mascotte to a small house 21; co. good.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Beach and Bowers' Minstrels 5. Katie Putnam 7.==AUDITORIUM (Charles J. Hum-

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phrey, manager): Katherine Alvord 20 in Romeo and Juliet highly pleased a large audience.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Angell's Comedians, booked for 20-25, failed to fill date. A Trip to Chinatown 1.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): A Breezy Time Dec. 21; fair business; best satisfaction.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Mackay Comic Opera co. Dec. 25 in Said Pasha and Olivette to large and appreciative audiences. U. T. C. 27.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Mattling, manager): Maro, magician, Dec. 21 gave a very clever exhibition of his art to the largest house of the season. A Trip to Chinatown 28.

GIRARD.—HOLZER OPERA HOUSE (D. F. Vanvoast, manager): U. T. C. Dec. 25; fair business. Side Tracked 1.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Spooner Comedy co. Dec. 27-1 in The Pearl of Savoy, The Gold King, The Lawyer's Wedding, The Egyptian Princess, Trial at Midnight, The Flower Girl, and An American in Cuba; opened to S. R. O.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): The Spooner Dramatic co. played an eight days' engagement to good houses Dec. 20-25.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Isaac Payton Comedy co. Dec. 20-25 in Little Giant Mine, The Baby Embassy Ball, Secret of Audley Court, True Irish Patriots, and A Regular Fix, to fair business. Specialties deserve mention. Side Tracked 28.

McPHERSON.—OPERA HOUSE (J. F. McElvain, manager): A Breezy Time Dec. 22 pleased a fair audience; specialties up to date and good. Sweeney and Alvido's Minstrels 4 canceled.

OBERLIN.—OPERA HOUSE (C. J. Borin, manager): Coy and Armond's Entertainers Dec. 21-31 opened to crowded houses; good performance.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Fitz and Webster in A Breezy Time Dec. 25; good audience and performance.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): A Trip to Chinatown Dec. 27; fair business. The World co. 1. Warner Comedy co. 3-8. Christmas Bells 13.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Gus Hill's Novelties Dec. 16; small house; performance poor. Paul Cazeneuve in The Three Guardsmen 27; small house; co. below average. Human Hearts 5. Darkest America 11. Robert Downing 14.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Brownies 23. Twelve Temptations 25; good business; performance fair.

ASHLAND.—ASHLAND (W. Meinhart, manager): Digby Bell 3. Darkest America 4. James Young 15.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): The Brownies Dec. 24. The Siege of Vicksburg (local) 25 to large audiences, giving satisfaction.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Comstock-Benner co., billed for Dec. 27-1, stranded in Cincinnati.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): Golden Nugget Combination in Rip Van Winkle and Tony the Convict Dec. 25-27.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Hillyer's Wonders Dec. 28, 29; large business.

MT. STERLING.—GRAND OPERA HOUSE (Turner and O'Connell, managers): Human Hearts 8. Clay Clement 25.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Herrmann the Great co. Dec. 20; fine performance; large house. Creston Clarke, supported by Adelaide Prince and a capable co., presented David Garrick and The Last of His Race Dec. 25 to large and enthusiastic audiences. The Dazzler 3. Baldwin-Melville co. 10-16.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Miss Francis of Yale Dec. 26; crowded house; performance good. Richards and Pringle's Minstrels 30. A Night at the Circus 31.

HOUMA.—OPERA HOUSE: House opened with Richards, Pringle, Ruscoe and Holland's Georgia Minstrels to packed house; performance below standard. A Thoroughbred 3.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Margaret Mather in Cymbeline Dec. 27 pleased a good audience. Anna Held 10.——THE NORUMBEGA (H. C. Bean, manager): The Whittier-Martine co. opened 27 for a week to good business; co. good; performance enjoyable.——ITEM: Mr. and Mrs. Whittier (Amy Ince and Wilbur S. Christy), of the Whittier-Martine co., old favorites here, were warmly welcomed, and the other members of the co. made a very favorable impression.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): Fanny Davenport in La Tosca and Fedora Dec. 24, 25. Margaret Mather in Cymbeline 28, 29; best all around attraction yet seen here. The Circus Girl 3. Anna Held 7, 8. Hanlon Brothers' Superba 10-16.——THEATRE (Charles C. Tukesbury, manager): Katherine Rober to S. R. O. 25 and 27-1 to gratifying business; Franklyn Ritchie gave Miss Rober excellent support. Coon Hollow 8.——ITEM: The House Party (local) 28-30 to large audiences.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): The Tornado Dec. 29; small but pleased audience. Coon Hollow 6.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Sweetbrier (local) to a large audience Dec. 23. Washburn's Minstrels gave a good show to a full house 25. McCarthy's Mishaps 29.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): A Bachelor's Honeymoon pleased a large audience Dec. 25. McCarthy's Mishaps, billed for 28, canceled. A Railroad Ticket 31.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Powell, magician, 1.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Fanny Davenport Dec. 22, 23 presented Fedora and La Tosca. The genuine Southern Cake Walk combination, under the management of John Graham, gave a meritorious entertainment 24 to a surprisingly good business. William Barry was the Christmas attraction to S. R. O. in The Rising Generation; it is doubtful if a better holiday piece could have been signed. Rice's Comedians opened for a week 27; business fair; co. average. The Mysterious Mr. Bugle 3. The Circus Girl 4. Anna Held 5. Superba 6-8.——MUSIC HALL (W. H. Boody, manager): Coon Hollow 23, 24 to fair houses and Christmas Day to S. R. O.; co. gave satisfaction. A Trip to Chinatown drew a small house 27, 29. City Sports 30-1. The Tornado 3-5. Brother for Brother 6-8.——ITEMS: The Nickelodeon is apparently doing a thriving business.—The Zoo is as yet on four feet, but it is not known for how long. The Lowell Orchestral Society held another of their delightful recitals 28, with Winifred Drake, of Boston, as the soloist. It is exceedingly gratifying to note that the attendance so far shows a splendid increase over other seasons. The Barry co. laid off holiday week.—Ferdinand Singhi, of this city, is to be musical director of The Girl from Paris co. during its New England tour.

ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Joseph Holland and his excellent co. in The Mysterious Mr. Bugle entertained a large audience Dec. 27; besides Mr. Holland's fine work, there were very pleasing portraitures made by Gretchen Lyons, Winona Sherman, Joseph Kilgour, and Edgar Norton. W. H. Crane 29 in A Virginia Courtship; the frequent appearance showed a well pleased audience; Percy Haswell, Boyd Putnam, Walter Hale, Annie Irish, and Kate Lester are leading lights in Mr. Crane's galaxy.

Patent Applied For 31-1. The Circus Girl 5. The Girl from Paris 7, 8.

EDWIN DWIGHT.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Bennett-Moulton co. did good business the last week of their engagement 20-25. The Cake Walk co. gave satisfactory performances to light business 27, 28. Ethel Tucker co. 4-8. Devil's Auction 11. The Tornado 12. Veriscope 14, 15.——PARK THEATRE (Irwin and Swift, managers): Bush's White Crook Burlesque co. gave good entertainment to fair houses 23-25. Professor Carpenter, hypnotist, opened for a week to a pleased audience 27.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Great Train Robbery Dec. 23 to the capacity. The Girl from Paris 27, 28; big business; everyone pleased. The Tornado 31-1. The Mysterious Mr. Bugle 4. Waite's Comedy co. 10-23.——NEW THEATRE (C. A. Sweeney, manager): A Trip to Coontown 23-25 to good business. Robie's Bohemian Burlesquers 27-29; big business; good performances.

NEWBURYPORT.—CITY HALL OPERA HOUSE (Thomas E. Cutter, manager): Ullie Akerstrom co. Dec. 27-1 with vaudeville between; owing to Miss Akerstrom's clever dancing and numerous attractive vaudeville features Manager Cutter was obliged to hunt up his old S. R. O. sign, which had been off on an extended vacation, and the week will doubtless be a record breaker; J. P. Lester, Jules Van Cook, and Joseph Downs are worthy of special mention. Clark Concert co. 11.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): My Friend from India 7. Local minstrels 18.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): A Gay New Yorker Dec. 23; small house. A Ring of Iron to fair house 25; performance good. Eugene Blair in Jane Eyre to small house 28; performance excellent.

TAUNTON.—THEATRE (R. A. Harrington, manager): Bennett-Moulton co. Dec. 27-1 in repertoire, presenting Darkest Russia, McKenna's Flirtation, Fighting for Cuba's Cause, The Embassy Ball, The Lady of Lyons, A Prisoner of War, The Two Orphans, and All the Comforts of Home; business large; audiences pleased.

WORCESTER.—THEATRE (James F. Rock, manager): My Friend from India, with Walter Perkins as the barber, drew the usual Christmas crowd Dec. 25. William Barry in The Rising Generation had a packed house 29. In Town 30. Superba 3-5. Anna Held 6. Margaret Mather 7.——LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): On the Bowery, with Chuck Conners, turned people away nearly every night 27-1. The Great Train Robbery 3-8.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): William Barry Dec. 28. Other People's Money 6. Rice's Comedians 10-15.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): The Gormans in Mr. Beane from Boston Dec. 25; S. R. O.; first-class co. Waite's Comedy co. 3-8.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William P. Meade, manager): Eugenie Blair and a strong co. gave an excellent rendition of Camille before a small audience Dec. 27. Hi Henry's Minstrels did fine business 30, pleasing all. A Big Heart 1. Dorothy Morton 4.——WILSON OPERA HOUSE (William P. Meade, manager): Dark.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Rice's Comedians Dec. 24, 25; good houses; fair co. Hands Across the Sea 27; fair house and co. Cake Walk 29, 30; good houses.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Patent Applied For Dec. 29; large and pleased audience.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Unknown Dec. 25; large and pleased houses. Coon Hollow 30. Margaret Mather 5. Sawtelle Dramatic co. 10-15.

PITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Little Lord Fauntleroy Dec. 25; fair business; disappointing performances. Miles Ideal Stock co. 27-1; Michael Strogoff was the opening attraction and was presented in an excellent manner to big business. Hennessy Leroyle 7. Under the Dome 11.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The White Slave Dec. 25 to the capacity; co. fair. Katharine Ridgeway Concert co. 29 entertained a large audience. Other People's Money 31, 1. Bennett and Moulton co. 3-8.

LYNN.—THEATRE (Dodge and Harrison, managers): Waite Comedy co. opened for a week Dec. 27 in Uncle Reuben, with James R. Waite in the title-role; business better than preceding week. Margaret Mather 3. Romeo and Juliet 4.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Hi Henry's Minstrels Dec. 29 to S. R. O.; delightful performance. Paris Beauties 3, 4. Under the Dome 6.

MARLBORO.—THEATRE (F. W. Riley, manager). Dan McCarthy in The Cruiskeen Lawn Dec. 25; crowded houses; poor satisfaction. Cake walk 1. My Friend from India 8. Other People's Money 12.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Electrograph Dec. 29; large and pleased audience.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): The Fast Mail Dec. 2 gave satisfaction to a packed house. Under the Dome 1.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): William Barry Dec. 30 in The Rising Generation; fair house; everyone delighted. Patent Applied For 5.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): The Wizard of the Nile was given Dec. 25 and night to the capacity; co. not entirely satisfactory, but the beautiful music of the opera made up for many shortcomings. Northern Lights 27-29 was nicely staged and met with the approval of fair audiences. Clay Clement (return) 1.——GRAND (O. Stair, manager): Ole Olson made his annual visit 27-29 and was warmly welcomed by good houses. McGinty the Sport 30-1.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Ferguson and Emerick in McNulty's Visit to a large and pleased audience Dec. 25.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): John Griffith in Faust Dec. 25 to good house; will play return engagement soon. Joe Flynn in McGinty the Sport pleased a fair house 28; deserved better. Twelve Temptations Jan. 7. In Gay Paris 10.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Ole Olson Dec. 25 drew a big house and gave satisfaction. Pudd'nhead Wilson 1.——GRAND OPERA HOUSE (F. H. Chase, proprietor): Dark.

ANN ARBOR.—ATHENS THEATRE (L. J. Lisemer, manager): Darkest Russia Dec. 27; fair business; both play and co. satisfactory. Pudd'nhead Wilson 29. Robert Mantell 4. Chas. Fitzgerald 12. In Gay Paris 15.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Ferguson and Emerick in McNulty's Visit pleased a fair-sized house Dec. 24. John Griffith in Faust 27; small audience. Darkest Russia 30.——STAR THEATRE Dark.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): McSorley's Twins Dec. 27; good business, giving satisfaction. Pudd'nhead Wilson 30.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Wizard of the Nile Dec. 23; good house; audience pleased. The Isle of Champagne 3.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The World Against Her 17; fair performance and house. The Wizard of the Nile 22; good production to good house. Darkest Russia 31.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): The Isle of Champagne Dec. 21; big business; splendid performance. Darkest Russia 29. Fanny Rice 4. The Broadway Girl 14.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Ole Olson Dec. 31. Pudd'nhead Wilson 3. Darkest Russia 5. Twelve Temptations 10.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Dean's U. T. C. 22; fair house. Joe Flynn 29.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Faribault Opera House Co., managers): Ferris' Comedians, billed for Dec. 20-25, closed their engagement 22 to open in St. Peter for rest of week; the co. gave a good entertainment, but sufficient patronage did not warrant their completing their engagement here.——ITEMS: The pupils of St. Mary's Hall (local) presented Pinafore to a large audience at their gymnasium 21.—Manager Hoeffler has relinquished the lease of the Opera House, consequently all future bookings at this house have been canceled. Mr. Hoeffler has made a proposition to the directors of the Opera House to reassume its management 1 on a different basis, as to terms, but the matter has not been acted upon yet. If the proposition be not accepted, in all probability the house will be under a new management for the ensuing year. During his control of the house Mr. Hoeffler has been untiring in his efforts to book the best attractions that could be engaged to please his Faribault patrons.

FERGUS FALLS.—LYCEUM THEATRE (C. W. McKay and J. P. Williams, managers): Local minstrels 6.

BRAINERD.—SLEEPER OPERA HOUSE (James R. Smith, manager): Railroad Jack Dec. 23 to poor house; one of the poorest cos. ever seen here. Under the Dome 30. Black Patti's Troubadours 6.

ROCHESTER.—GRAND OPERA HOUSE (J. C. Judge, manager): Mario Bell Opera co. Dec. 14 in the Mascot pleased a fair house. Murray and Murphy in McFadden's Reception to S. R. O. 25; poor performance.

MANKATO.—THEATRE (Jack Hoeffler, manager): Ferris' Comedians opened Dec. 27 to S. R. O.; great satisfaction. Hoeffler Stock co. 3-8. Veriscope 10.——ITEM: John E. Henshaw, A Stranger in New York, The Late Mr. Castello, Lewis Morrison, and Tim Murphy are early bookings for the circuit.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Frederick Warde in Iskander Dec. 16; large and appreciative audience. Under the Dome 31. The Widow Jones 1.——ITEM: A special feature of Frederick Warde's visit was an interesting address to the High School scholars.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Under the Dome Dec. 28; full house; audience pleased.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Frederick Warde presented Iskander to a light house Dec. 29; play and support fair. The Man from Mexico 28. Wilton Lackaye 31. Lost, Strayed or Stolen 1. A Black Sheep 12.

OWATONNA.—AUDITORIUM (F. M. Smersh, manager): Murray and Murphy Dec. 24 in McFadden's Reception to big business; performance poor. Prince America's Japanese co 3-6. The Heart of Chicago 21.

LITTLE FALLS.—GROSS OPERA HOUSE (Philip J. Gross, manager): Railroad Jack Dec. 22; fair business. Elsie De Tourney co. 25.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Sanford Dodge in Othello 20; fair house; fairly pleased. Under the Dome 3. Black Patti 9.

MISSISSIPPI.

MACON.—LYCEUM THEATRE (Harvey and Bell, lessees): Our Dorothy co. Dec. 20-25; fair business; Gussie Johnstone received great applause; general satisfaction. A Thoroughbred 28. Clara Schumann's Ladies' Orchestra 6.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): Billy Griffin in A Thoroughbred Dec. 21 to fair house; audience pleased. A Night at the Circus 2, 3.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): The Herrmanns Dec. 22. Creston Clarke 28.

VICKSBURG.—OPERA HOUSE (Piazza and Botto, proprietors): Herrmann the Great co. Dec. 21; owing to bad weather only a fair house; audience pleased. Creston Clarke 27.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Mackward, managers): The Paiges gave good performances to good business Dec. 20-27; S. R. O. sign for three nights. Mackay Comic Opera co. 7.——ITEM: The Empire Opera House, of this place, which has been closed for several years, was sold 28 to John E. and Harry T. Clark. The house will be remodeled entirely. Four boxes will be put in, the stage and galleries enlarged and the house heated by steam. John E. Clark, who managed the old house for several years, and who is well known to the profession, will have charge of the new house, which will open with the season of 1898-99.

ST. JOSEPH.—CRAWFORD THEATRE (E. S. Brigham, manager): Holden Comedy co. drew good houses Dec. 19-25 at popular prices.——TOOTLE THEATRE (C. U. Philley, manager): In Old Kentucky to two two large houses 25. The Bostonians 27. A Contented Woman 29. Ogden Bennett lecture on Klondike 30. At Piney Ridge 1. Secret Service 4. The Prisoner of Zenda 5.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield lessee and manager): Thomas W. Keene in Louis XI., the Merchant of Venice, and Richelieu Dec. 24, 25; co. excellent. Receipts $1,000.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Thomas W. Keene, ably assisted by Charles B. Hanford and a strong co., produced Julius Cæsar Dec. 21 to a packed house. Hogan's Alley 23 pleased a fair house. The Paiges 27-1.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Uncle Hiram 4.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Gilhooley's Reception, booked for Dec. 28, canceled. Edwin Rostell 30, 31.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Al. G. Field's Minstrels Dec. 23; crowded house; audience delighted. Jeph-Columbia Opera co. 6.

CAPE GIRARDEAU.—BROADWAY THEATRE (Al. G. Field's Negro Minstrels 24; business satisfactory; performance good. Ramsay, Schaefer and Clark 29. Sam Jones Jan. 19.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Murray and Mack in Finnigan's Courtship to fair business Dec. 20. The Burglar 25 to poor business. The Prisoner of Zenda 28. The Girl from Paris 4. The Brownies 5.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): A. Y. Pearson Stock co. in The White Squadron 26 to good business; co. will play return engagement 3-8. Columbia Comic Opera co. 27-1.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): Lecture on Klondike 1. The Geezer 6.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, Sr. and Jr., managers and owners): Hogan's Alley Dec. 24; fair business; performance good. A Paper City 6. Cuban Gaiety Girls 8. The Paiges 10-16.——ITEM: R. W. Young has resigned as manager of the Burnett Opera House and is now with the Parks Opera House. All attractions booked for the Burnett will be played at the Parks.

MOBERLY.—HEGARTY'S NEW OPERA HOUSE (P. Holloran, manager): The Heart of Chicago gave satisfaction Dec. 16. Chase-Lister co. 20-25; good business. Gilhooley's Reception 29; fair satisfaction. Uncle Hiram 13.

MONTANA.

HELENA.—MISS'S OPERA HOUSE (John W. Luke, receiver and manager): Lost, Strayed or Stolen Dec. 21; crowded house; excellent performance. Jane Coombs 25. Georgia Graduates 28. Scalchi Concert co. 30.——ITEM: Helena Lodge, No. 105, B. P. O. E., will give a Charity Ball 27 for the benefit of the Associate Charities of this city. The entertainment that will precede the dance is under the control and direction of the regular army officers located at Fort Harrison, near this city.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Jane Coombs Dec. 24; good business. In Gay Paris 1. Railroad Jack 7.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Jane Coombs and Janet Waldorf Dec. 23 in The Hunchback to an appreciative audience. Bleak House was not presented, as Miss Coombs was suffering from a severe cold. In Gay Paris 31.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Dark.——BENNETT (G. W. Hartley, manager): The Gay Matinee Girl Dec. 23; fair house; Monroe and Hart pleased. House dark indefinitely.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Janet Waldorf and Jane Coombs Dec. 27, 28.

NEBRASKA.

LINCOLN.—THE FUNKE (F. C. Zehrung, manager): Boston Vaudeville co. Dec. 20-25 to fair houses. Ogden Bennett, lecture on the Klondike, 28. J. C. Lewis in Si Plunkard 30, 31.——THE OLIVER (John Dowden, Jr., manager): The Prisoner of Zenda 1.——ITEM: William Spere, of this city, has accepted the position of advance agent with the Boston Vaudeville co. and has gone out ahead of the co.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Jule Walters in Side Tracked Dec. 21; poor business; co. inferior. Zanzic 23-25; fair business.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Burk's U. T. C. Dec. 25; packed houses; performances good.——AUDITORIUM (G. L. Platt, manager): Dark.

FREMONT.—LOVE OPERA HOUSE (George J. Coddington, manager): Jule Walters in Side Tracked Dec. 25; large and appreciative audience. Si Plunkard 29. Woodward Theatre co. 10-16.

NEW HAMPSHIRE.

MANCHESTER.—NEW ELM STREET THEATRE (George S. McFadden, manager): Coon Hollow Dec. 27-29 pleased good houses.——OPERA HOUSE (E. W. Harrington, manager): Hi Henry's Minstrels 24, 25 to S. R. O. William Barry in The Rising Generation (motormen's benefit) 27. W. Cook, for many years connected with the circuses, has been here the past few days as the guest of local Elks.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): Local minstrels, assisted by Hank White and Fox and Ward, Dec. 25; good business; performance good.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Patent Applied For pleased a good house Dec. 28. Ullie Akerstrom 3-8.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Tornado Dec. 30. Margaret Mather 6. Ullie Akerstrom 10-15.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Patent Applied For pleased a fair audience Dec. 27. May Shaw Burlesque co. 4. The Tornado 8. My Friend from India 15.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): Dartmouth Glee Club 15.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Julia Arthur in A Lady of Quality Dec. 27-1 proved one of the best attractions ever seen here; Miss Arthur gave an artistic presentation of Clorinda Wildairs which won for her instantaneous and pronounced success; the supporting co. was admirable, and the magnificent costumes and scenery made a most beautiful production; business large. Cumberland '61 3-8. The Circus Girl 10-15.——JACOBS' THEATRE (M. J. Jacobs, manager): Straight from the Heart 27-1; co. good; opened to a good house. Two Little Vagrants 3-8. Captain Impudence 10-15.——COLUMBIA THEATRE (L. Wormser, manager): The Black Crook with Helen Douglass as Stalacta ness opened good. The Wolves of New York 3-8. The White Slave 10-15.——ITEM: Manager Jacobs has disposed of his interest in the Metropolis Theatre, and has resumed the management of the Newark house. George W. Jacobs will assume his old position as treasurer.

C. Z. KENT.

PATERSON.—OPERA HOUSE (John J. Gostchins, manager): J. C. Stewart in The Wicked City Dec. 22, 23 to poor business; co. fair. Kate Claxton in The Two Orphans 25 to crowded houses; audiences pleased. Cuba's Vow 27-29 to light houses; co. below standard. A Guilty Mother 30-1.——EDEN THEATRE (H. E. Toovey, manager): Black Crook co. 20-25 to light business, except Christmas Day, when people were turned away at both performances; co. usual house vaudeville co 27-1; co. is a strong one and is doing well.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Cameron Clemens in repertoire Dec. 23-25 to good business; performances satisfactory. Mrs. Fiske 8. Always on Time 10, 11. The Captain's Mate 12.——LYCEUM THEATRE (A. H. Simonds, manager): 8 Bells pleased a good audience 24. My Wife's Friend to good houses 25. Gayest Manhattan drew a fair house 29; performance good; Gertie Reynolds is worthy of special mention. Primrose and West 5. The Heart of Chicago 8. Kennedy's Players 10-15.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): The Brothers Byrne gave their latest edition of 8 Bells at matinee and evening performances 25 to very large business. Gayest Manhattan attracted a large audience 28; performance very satisfactory. The Real Widow Brown 29 pleased a fair audience. Maud Billman co. 3-8. New York Day by Day 10. Henry Miller 13. Ward and Vokes 15. Primrose and West 18.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Gorton's Minstrels Dec. 13; big house; good show. Tracked by a Newspaper 29; light house; inclement weather.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Cromen's Ticket of Leave co. Dec. 25; good business and performance.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): James Darling in Lend Me Your Wife to large audience Dec. 25. Gonzalez Opera co. 1. A Railroad Ticket 3. Faust 4. The Heart of Chicago 7.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Edward Harrigan Dec. 31. Waite's Opera co. 10-15.——COLUMBIA THEATRE (John T. Platt, manager): Turned Up (local) 1.——ITEM: J. C. Stewart's Fat Man's Club 28 gave no performance, as there was no audience at 8:30.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): A Ring of Iron Dec. 25; fair business; co. good. The Heart of Chicago 6.

HOBOKEN.—SOULIER LYRIC THEATRE (H. P. Soulier, manager): Darkest America Dec. 23-25 to good business. Kennedy's Players 27-1; repertoire included The Two Orphans, Midnight Express, The Celebrated Case, Two Thieves, The Ticket-of-Leave Man, East Lynne; fair houses; pleased audiences. Cuba's Vow 3-5.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): William H. Crane entertained a large audience by a delightful performance of A Virginia Courtship Dec. 28; the support was excellent, and included Walter Hale, Kate Lester, Boyd Putnam, Annie Irish, William Boag, Percy Haswell, Frances Stevens. Primrose and West's Minstrels did a big business 25. Dorothy Morton 29. A Southern Romance 30, 31. The Mysterious Mr. Bugle 1.——LELAND OPERA HOUSE (C. H. Smith, manager): Joe Ott in The Star Gazer 23-25 filled the house at each performance. A vaudeville co, headed by Clara Morris began an engagement 27 for a week; the audience was large, and included many society people; Miss Morris, with the assistance of F. C. Harriott, appeared in Blind Justice, and seemed to please; the co. included Judge and Walton, Daisy Golden, the Shaw Sisters, Witter Peabody, Lillian Jerome, Willett and Thorne Comedy co. Curse Payton 3-10.——ITEMS: At the close of the performance of A Virginia Courtship 24 Mr. Crane was entertained at the Fort Orange Club by Manager James O. Woodward.—The trustees of the Young Men's Association at a meeting held 29 adopted resolutions providing for improving Harmanus Bleecker Hall by shortening the auditorium and adding a new gallery. This will greatly improve the acoustics, and every seat will be within easy distance of the stage. The size of the room has been the only drawback to the building, and when that is changed it will be the finest place of amusement in this vicinity. The portion of the hall that will be cut off will be utilized as a dressing parlor for ladies and a smoking room for gentlemen. The improvements are to be begun in the Summer and completed at the opening of the season of '98.

SYRACUSE.—WIETING OPERA HOUSE (M. Rein, lessee; J. L. Kerr, manager): A Stranger in New York Dec. 24, 25. Daly's co. in Number Nine 26, 27; excellent performances; good houses. R. 9. Ingersoll 4. Hi Henry's Minstrels 5. Rhea 6. Under the

Red Robe 7, 8.——BASTABLE THEATRE (Frank D. Hennessy, manager): John L. Sullivan, surrounded by a number of ordinary variety people, did a good business 24-25. Ysaye 31. Charles Cowles 1. The Charity Ball by the new stock co. 3-5.——GRAND OPERA HOUSE (G. A. Edes, manager): The Broadway Burlesquers gave good performances 24-25 which were largely attended. Blue Jeans drew well 27-29; performances fair. Joe Ott 30-1. Rice and Barton 3-5. Chimmie Fadden 6-8. New York Stars 10-12. In Old Kentucky 13-15.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Sign of the Cross Dec. 27-29. Augustin Daly's co. in Number Nine before large audiences 30-1. The Great Diamond Robbery 3, 4. R. G. Ingersoll 5.——COOK OPERA HOUSE (S. S. Shubert, manager): The Man-o'-War's Man and Dr. Jekyll and Mr. Hyde attracted large audiences 27-1; the co., headed by Thomas E. Shea, deserves praise. Eugenie Blair 3-5. A Breezy Time 6-8.——ACADEMY OF MUSIC (Louis C. Cook, manager): N. S. Wood, supported by a fairly good co., appeared in Out in the Streets and Orphans of New York before good houses 27-1.

UTICA.—OPERA HOUSE (H. E. Day, manager): A Stranger in New York Dec. 22. Kelly and Mason in Who Is Who 23-25 to good business; performance enjoyable. Wilbur Opera co. opened for a week 27 in Maritana to good business; Al. Lamar's pleasing baritone was greatly enjoyed. Chimmie Fadden 5. Hopkins' Trans-Oceanics 7, 8.——ITEM: Through the kindness of Manager Day the children of all the orphan asylums and the inmates of the Masonic Home enjoyed a special matinee performance of Who Is Who 24.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Devil's Auction gave two performances Dec. 25 to immense business; co. very strong; scenery magnificent; ballets new and original, and specialties of the highest order. Mlle. Flora's act has never been equaled here. The Alma Chester repertoire co. opened for a week 27 in Wife for Wife to a packed house; they gave a very satisfactory performance; the co. is made up of good material; business has been good since the opening night. Hi Henry's Minstrels 3. Chimmie Fadden 4. Dorothy Morton 5. Wilbur Opera co. 10, 11.——ITEMS: Manager Benedict gave a supper to the orchestra and stage hands at the Edison Hotel on Christmas eve. It was an enjoyable affair.—Will J. Kennedy, of the Alma Chester co., had the misfortune to sprain his ankle on Monday night during the performance. He appeared Tuesday with difficulty, but did well.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Manhattan Club Dec 25; large house; pleased well. Joe Ott in The Star Gazer 29. A Husband on Salary 1. 8 Bells 13.——SINK'S OPERA HOUSE (Samuel Cox, manager): Out of Sight 28; fair business; co. good. Pelham Comedy co. 3-8.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Devil's Auction drew a good house Dec. 22 and gave satisfaction; the specialties of Mayme Mayo and Mlle. Flora are worthy of special mention. John L. Sullivan's Vaudeville co. was fairly well received 23. Martin's U. T. C. co. had S. R. O. 25 and matinee; pleasing immensely. Thomas J. Van Osten's Three-Star Comedy co. opened for a week 27 with Dorcas, and was greeted by a large audience, giving satisfaction. 8 Bells 4.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Corse Payton closes a successful two weeks 1. The White Slave 3-5. A Railroad Ticket 6-8. Patent Applied For 10-12. Margaret Mather 13. Katie Rooney 14, 15.——RAND'S OPERA HOUSE (Gardner Rand, manager): William H. Crane in A Virginia Courtship Dec. 22; co. and house good. Henry Miller 23. Dorothy Morton 28; fair house. Primrose and West's Minstrels 29; big house. Joseph Holland 31. A Southern Romance 1.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): A Breezy Time Dec. 31.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Boston Temple Quartette 5.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): A Gay New Yorker Dec. 25 to fair house; unsatisfactory performance. Dorothy Morton 31.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): N. S. Wood Dec. 25 in The Orphans of New York and Out in the Streets; good business; satisfactory performances. U. T. C. 5. Van Osten's Three-Star co. 17-22.

AUBURN.—BUNTIN OPERA HOUSE (E. S. Newton, manager): Kennedy Players closed a week's engagement Dec. 18, playing to crowded houses throughout. A Stranger in New York 23. Grimes' Cellar Door 25 to big business. A Breezy Time drew a fair audience 27. Side Tracked 30. Blue Jeans 1. Thomas E. Shea 3-8.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbun, manager): Fish Jubilee Singers Dec. 25; house light; good satisfaction. Rhea 28.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. P. Allen, manager): James Young 29. Cissy Fitzgerald 30. Martin's U. T. C. 1. Andrews Opera co. 7, 8.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Rhea to fair house Dec. 25. Mrs. Fiske 4. 8 Bells 5. Dorothy Morton 7.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Waite Comic Opera co. concluded its engagement Dec. 25, playing to large and pleased audiences. Daly's co. in Number Nine or The Lady of Ostend 27 pleased a fair-sized audience. Primrose and West 1. Chimmie Fadden 3. Edward Harrigan 5. Never Again 8. Sousa's Band 10. Margaret Mather 11. Katie Rooney 13.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Devil's Auction Dec. 24; good business; performance pleasing; specialties clever. Primrose and West's Minstrels gave an excellent performance 27 to S. R. O.; Billy Rice, Carroll Johnson, and Ezra Kendall captured the audience. Eugenie Blair 31. Alma Chester co. 3-8.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Harry La Marr in A New England Home on 27 to a fair audience; Bonnie Hazel in her dancing specialties won deserved applause. Pay Train 4.

FONDA.—OPERA HOUSE (E. B. Hodge, assistant manager): Down the Slope Dec. 20 failed to appear. Henry Comedy co. 27-1.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Charles Cowles in A Country Merchant Dec. 25; good house; audience pleased.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): James Young in Hamlet to a large and well pleased audience Dec. 25. Rhea 1. Hopkins' Trans-Oceanics 5.

QUEENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Mora Dramatic co. Dec. 20-25; poor business. Blue Jeans, booked for 27, canceled. Land of the Living 1.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): A New England Home co., booked for Dec. 24, failed to appear.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): James Young in David Garrick Dec. 27; fair but pleased audience. A Breezy Time 5.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Spears Comedy co. Dec. 20-25; large and enthused audiences. Primrose and West 30. Edward Harrigan 1.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): A Breezy Time 10.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): De Leon's Comedians, booked for Dec. 23-25, closed their engagement 23 to a deservedly small audience. A Breezy Time 28; splendid performance; good house. Blue Jeans 30. Rhea 3.

CORNERS.—LARKIN HALL (M. Williams, manager): Stowe's U. T. C. did not fill date Dec. 23.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): Wilson Comedy co. Dec. 25; good business; best satisfaction. James B. Mackie in Grimes' Cellar Door 29 to fair business. Hi Henry's Minstrels 6.——ITEM: Joe Tracy and Neal Florence joined the Mackie co. in Syracuse. While in Auburn the co. gave an entertainment in the State's Prison on Christmas Day for the convicts.

HUDSON.—OPERA HOUSE: Down the Slope Dec. 25; poor business and poorer performance; co. disbanded here.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Gotthold's Combination Dec. 25; poor house and deserved no better. Dorothy Morton in Miss Brevity of Hong Kong 27; good house; audience pleased. John L. Sullivan co. 4

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Boston Ideals closed a week 25. Plays presented latter half of week: The World Against Him, Miser's Idol, Audley Court, and Fanchon the Cricket; co. weak and business light. Al. W. Martin's U. T. C. co. gave a capital rendition of that famous play 27; audience large. Vaudeville (local) 30-1. Fisk Jubilee Singers 31. A Breezy Time 3.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Peck's Bad Boy Dec. 20; light business; performance fair. John L. Sullivan 22 to big business and good satisfaction. Al. W. Martin's U. T. C. co. 23 to topheavy house, giving fine presentation. Katie Rooney 4. Dan McCarthy 7. Lorrette's co. 14.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Chimmie Fadden Dec. 25; large audience; co. gave satisfaction. Joseph Green co. 27-1; good business and satisfaction. Edward Harrigan 4. A Railroad Ticket 5. The Circus Girl 7.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Out of Sight Dec. 23 gave satisfaction to light house. Richards and Canfield in My Boys 28; small house; excellent satisfaction. Will play return date. Rhea 12.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Eugenie Blair Dec. 25 in The Ironmaster to an appreciative holiday audience. Spears Comedy co., supporting Clarence Bennett, opened for a week 27 in A Royal Slave to a large and satisfied audience; Maud Madison in her artistic kaleidoscope dances is one of the features of the co. Never Again 14.——TOWN HALL (Thomas Leonard, manager): Eaton and Withers' Colored Sports co. gave a poor performance to a small house 25. Patent Applied For 13.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Out of Sight Dec. 25; good co.; fair house. Wilson Comedy co. opened for a week 27, giving satisfaction to large houses. 8 Bells 8. Rhea 11. Devil's Auction 14.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellmyer, manager): Rhea Dec. 31.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Stetson's U. T. C. Dec. 25 to S. R. O. A Breezy Time 29. Wang 31. Blue Jeans 3.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee and manager): "Dr. Nansen" lectured to an appreciative audience Dec. 28. Out of Sight 30. Wang 1. Mrs. Fiske 3.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Wilbur Opera co did a large business Dec. 20-25. Side Tracked 1. Arnold Wolford co. 3-8. 8 Bells 15. The Gormans 18. A Gay New Yorker 20.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Primrose and West's Minstrels delighted a crowded house Dec. 28; S. R. O. Dorothy Morton in Miss Brevity of Hong Kong failed to please a fair house 30.

WATERLOO.—ACADEMY OF MUSIC (E. F. Slack, manager): Out of Sight Dec. 29; excellent performance; clever specialties introduced; fair house; stormy weather.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (Crawford and Pence, managers): Never Again to a small house Dec. 28.——METROPOLITAN OPERA HOUSE (George D. Meares, manager): Clara Schumann Ladies' Orchestra 22 to fair business; performance good. Lost a Bride 30. Puddinhead Wilson 6. Miller-Sisson-Wallace comb. 12.——ITEM: The Academy of Music is closed for the season. It is said that the building will be converted into offices.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Gorton's Minstrels 4.

WILSON.—OPERA HOUSE (James Thomason, manager): Lost a Bride Dec. 30. Gorton's Minstrels 31. Polk Miller 4.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Lost a Bride Dec. 31. Cora Van Tassell 3-8.

ASHEVILLE.—GRAND (J. D. Plummer, manager): Never Again Dec. 27. Polk Miller 29; good house. Rosabel Morrison in Carmen 30; performance dull and failed to please; fair house. The Loss 3-8.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Clara Schumann Ladies' Orchestra Dec. 29; performance excellent; business fair. Lost a Bride 29.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Lost, Strayed or Stolen Dec. 25; large and pleased audience; receipts $323; Anna O'Keefe and Harry Clay Blaney carried away the honors. Rupert's Opera House Orchestra gave a concert 24, assisted by Mrs. T. A. Whitworth, to a fair audience; programme proved exceptionally entertaining. In Gay Paris 27. Railroad Jack 30. The Late Mr. Castello 4. Under the Dome 7. The Black Patti 13.——ITEMS: Manager Walker has added the Crookston Opera House to his Red River Valley circuit.—The Banda Rossa canceled Jan. 20.

ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Grand Forks Choral Union presented a fine musical programme to fair house Dec 20. In Gay Paris attracted good house 25; specialties inferior; the Mobrioz Brothers and the Fauvette Sisters were the only redeeming features. Under the Dome 6. Black Patti's Troubadours 11.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Bleak House was ably presented by the Jane Coombs co. Dec. 20; Miss Coombs was suffering from a severe cold, but enacted her difficult part well; Janet Waldorf, a very clever actress, won hearty applause for her work. In Gay Paris 28.

BISMARCK.—ATHENAEUM (J. D. Wakeman, manager): In Gay Paris 29. Railroad Jack 1.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): A Southern Romance Dec. 25 to good business; play well mounted and excellently interpreted; did not meet with general favor.——PARK THEATRE (Harry E. Feicht, manager): Al. Reeves' co. 23-25; fair business; neither the specialties nor afterpiece contained much merit. May Howard Extravaganza co. 27-29; S. R. O.; performance first-class, the olio embracing a number of clever specialties and the afterpiece being a good burlesque, refined and richly costumed.——MEMORIAL HALL (Soldiers' Home): Al. G. Field's Minstrels to the capacity 24; it was generally commented upon as being the best minstrel performance ever given at this palatial theatre; Al. Field, Billy Van, Ollie Young, Joseph La Fleur, and the Cornalla Family were the bright particular features.——ITEMS: May Howard lays claim to being a Daytonian, having spent her early days among us and receiving here her primitive education.—Harvey Sayers, who has been the obliging and efficient chief usher at the Grand Opera House for about eight years, resigned on Christmas. He will be succeeded by Mr. John Holsen.

J. W. WEIDNER.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): The Hearthstone Dec. 25; performances excellent; houses well filled. A Southern Romance 29, canceled. Joseph Murphy in Kerry Gow 29; performance fair; medium house. Al. G. Field's Minstrels 30 canceled. Dan McCarthy 31. Northern Lights 3. Ole Olson 5. 8 Bells 6. Eugenie Blair 7.——ASSEMBLY THEATRE (W. G. Robinson, manager): Oriental Specialty co. 23-25; house medium; performance fair. Madeline of Fort Reno 4. My Friend from India 6.——ITEMS: W. A. Robinson has resigned as manager of Grand Opera House, and has gone on the road to manage the Two Old Cronies co. Mr. W. A. Albaugh succeeds Mr. Robinson as manager. Mr. Albaugh has been treasurer of the house since it opened.—Dan McCarthy and his co. are laying off here this week.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, general manager; Ad F. Miller, business-manager): The Banda Rossa Dec. 23. Al. G. Field's Minstrels 25. Thomas W. Keene 26, 31. The Geisha 1.——GRAND OPERA HOUSE (Robert A. Evans, business-manager): The Neill Stock co. presented The Charity Ball to excellent business 23, 24. Niobe was the bill 25-29, given with an entirely new cast; George R. Edeson in his original role was excellent, and Jennie Dailly as Niobe was charming. Esmeralda will be the next bill.——HIGH STREET THEATRE (Albert Ovens, manager): Gus Hill's New York Stars gave a fair specialty performance to good business 23-25. Town Topics 27-29. On the Yukon 30-1.——ITEM: The Brotherhood of Theatrical Stage Employes, N. A. T. S. E., No. 37, gave their annual ball 28 and was a great success.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): The Salt of the Earth Dec. 25-29 to slim houses, except on Christmas, when business was fair; the piece failed to please; it is unnatural and overdrawn, and, being so close to where the scene of action is laid, the absurdity of many of the situations was apparent. What Happened to Jones to S. R. O. 27; this being the home of Miss Belmont and Miss Oestermann, of course they were the centre of attraction and numerous beautiful floral gifts. Field's Minstrels to good business 29.——PEOPLE'S THEATRE (S. W. Brady, manager): Robert Fulgora's co., headed by Sam Morris, in On the Yukon to fair houses 23-29; Morris is a good Hebrew impersonator. Down in Dixie 6-8.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): O'Hooligan's Wedding Dec. 25 to a good house; audience amused. Murray Repertoire co. 3.——ITEMS: Cora Mitchell and Lena C. Howard closed here with O'Hooligan's Wedding co. and were replaced by the Leary Sisters, late of the Merry Widows co., who made a hit.—J. Russ Smith, who was here arranging for the Murray co., has one of the largest St. Bernard dogs in the world with him.—Mr. Smith was presented with an elegant Elk charm by Charles Lamb and Harry C. Stanley.—Lina Johns, of the O'Hooligan's Wedding co., is recovering from her severe injury caused by a fall down a hotel stairs.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): My Friend from India Dec. 22 pleased a fair house. Banda Rossa 23; small audience. Al. G. Field's Minstrels 27; large and enthusiastic house. The Hearthstone 31. J. K. Toole 1.——ITEM: Ollie Young, with Field's Minstrels, is a member of Marion Lodge of Elks, who attended in a body, and Mr. Young was the recipient of beautiful flowers. After the performance the Elks entertained the members of the co. The Elks entertain the ladies 30.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Corbett and Fitzsimmons vitascope to profitable business Dec. 17, 18. The Hearthstone 20; small business, but better than it deserved. Darkest Russia 21; fair audience; co. and performance good.——ITEM: Joseph Leedy, the well-known whistler and baton performer, is spending holiday week at his home here.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Klatte Concert delighted a fair house Dec. 21; Miss Klatte is a Lima girl; her voice is very sweet and beautiful and gives much promise for the future. Darkest Russia 23; fair performance; poor house matinee; packed house evening. Al. G. Field's Minstrels 28. McSorley's Twins 30. For Fair Virginia 1. A Stranger in New York 7.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Dark.——ITEM: A new opera house will be opened 1 at Barnesville, O., by Labadie's Faust. It is the intention of the management to only play one attraction per week and to offer a certainty to desirable cos.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): O'Hooligan's Wedding Dec. 31. Sadie Raymond 1. Kline's cinematographe 7, 8.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): My Friend from India Dec. 21; best comedy ever here. The Midnight Flood 27.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): My Friend from India Dec. 25; largest house of season; good satisfaction. Ole Olson 4. Madeline of Fort Reno 6. Cissy Fitzgerald 7.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Van Dyke and Eaton co. Dec. 20-25 to the capacity nightly; entire satisfaction. Digby Bell 31.

MIDDLETOWN.—SORG OPERA HOUSE (W. L. Dechant, manager): The Brownies Dec. 25.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Wilson Theatre co. in The White Slave to a packed house Dec. 25; performance good. Vericope 29. Millie the Quadroon (local) 1. The Girl from New York 10. Our German Neighbors 21.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Guy Brothers' Minstrels Dec. 22 pleased a good house.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): June Agnott co. Dec. 20-25, except 24; poor business; co. clever. Twelve Temptations 24; fair performance; good house. June Agnott co 27-29. Digby Bell 1.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Widow Bedott co. Dec. 25; large house; poor performance. A Railroad Ticket 27; fair house; a fine performance. Vericope 3. Thomas W. Keene 5. James Young 10. Al. G. Field's Minstrels 11.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Dan McCarthy in The Dear Irish Home Dec 27; fair business; good satisfaction. The Sunny South 31. My Friend from India 4.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Estella Kennedy, hypnotist, closed a week Dec. 25 to fair business. My Friend from India co. 29 filled the house; everyone pleased; it was the fifth annual benefit of the Elks; after the performance a social session, reception and dance was held.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): McSorley's Twins Dec 29 pleased a large house. O'Hooligan's Wedding 1.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Darkest Russia Dec. 24; fair house; fine entertainment. Joseph Murphy 30. Al. G. Field's Minstrels 31.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, manager): Daniel J. Ryan co. to fair houses Dec. 20-25; good co. The Hearthstone 27; poor attendance; good performance. My Friend from India 3. Digby Bell 7.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): Edison's projectoscope Dec. 21, 22; deservedly poor business. J. K. Toole 27; fair house; performance good. Elks in Aben Ali 29, 30. Al. G. Field 4. Vitascope 7, 8. Oliver Byron 11.

CONNOCTON.—OPERA HOUSE (Miller and Robinson, managers): Ladies' Symphony Orchestra Dec. 22 to S. R. O. Labadie's Faust 23; attendance poor; co. fair. Guy Brothers' Minstrels 27; first-class performance to good house.

NAPOLEON.—OPERA HOUSE (J. E. Moser, manager): Sadie Raymond 30.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Faust Dec. 31. Vericope 8.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Morton's Entertainers presented Our German Neighbors Dec. 25 to a small and dissatisfied audience. New York Theatre co. 10-15.——ITEM: Morton's Entertainers disbanded here.

SALEM.—CITY OPERA HOUSE (S. E. Riblet, manager): The Three Bostonians 3.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): For Fair Virginia Dec. 28; fair and pleased audience. Madeline of Fort Reno 31. Northern Lights 4.

SALEM.—GRAND OPERA HOUSE (Elliott and Geiger, managers): Shore Acres Dec. 24; large audience; splendid satisfaction. For Fair Virginia 27; fair attendance. McSorley's Twins 31. Northern Lights 5.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bantz, manager): Local minstrels to the capacity Dec. 13. Guy Brothers' Minstrels 17 pleased a large audience. O'Hooligan's Wedding to a fair audience 20. Darkest Russia 21 to a fair but appreciative audience. Sidney R. Ellis, Meta Brittain, Eva Westcott, Walter Wilson, and Louis Breen were exceptionally good. Daniel L. Ryan's co. opened for a week 27 to the capacity. The Hearthstone 4.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Maude Keller Dec. 21; recital to a fair house; good entertainment. My Friend from India 24; good house and co. Vericope 27; fair house, with fair success. The Hearthstone 29 to a good house by a fair co. New York Theatre co. 30-1. Madeline of Fort Reno 4. Ole Olson 7.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Rooster Store Dec. 27-29; good performance; fair business. A Jay, in New York 6. The Bostonians 8.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Butler and Cox, managers): Joe Murphy in Kerry Gow Dec. 29; good house; fine performance. Guy Brothers' Minstrels 30. Shore Acres 6. Thomas W. Keene 17.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebrough, manager): Guy Brothers' Minstrels gave satisfaction to a large audience Dec. 23. A Bachelor's Honeymoon 29; business fair. My Friend from India 1.

NEWCOMERSTOWN.—CITY OPERA HOUSE (L. S. Love, manager): Boston Ladies' Symphony Orchestra to a delighted audience Dec. 25. Guy Brothers' Minstrels 29 to good business; excellent performance.

BRYAN.—JONES' OPERA HOUSE (L. D. Bentley, manager): Clara Schumann Lady Orchestra 1. Comstock and Banner Repertoire co. 10-16.

STEUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Daniel Sully in O'Brien the Contractor Dec. 22; fair house. U. T. C. 25; good business. Joseph Murphy in Kerry Gow 27; large audience. Guy Brothers' Minstrels 31. Veriscope 1.

TROY.—OPERA HOUSE (D. L. Lee, manager): McSorley's Twins pleased a large audience Dec. 28. O'Hooligan's Wedding 3.

RAVENNA.—REED'S OPERA HOUSE (Pitkin and Severence, managers): Japanese Vaudeville co. Dec. 20, 21, fair business; performance pleasing. Pinero Players 29; small house; co. crude.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Banda Rossa Dec. 24; good performance; fair business. Sowing the Wind 25. Tim Murphy 1.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): The Girl I Left Behind Me Dec. 17; fair business; performance excellent. Shore Acres 28 to packed house; excellent performance. Thomas W. Keene 4.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Ed Overholser, manager): Head and Westland's Players Dec. 20-25; small houses.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Calhoun Opera co in La Grande Duchesse 20; fair house; performance fair. A Night in Bohemia 1.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Himmelein's Ideals closed a three nights' engagement here Dec. 22, presenting North and South to fair house; Beatrice Earle and Chester De Vonde displayed remarkable ability in their respective roles and were heartily applauded; this play is from the pen of Chester De Vonde and was the first production of the drama by this co. The 8 Bells jingled merrily with much that is old and much that is new to a large and seemingly pleased audience 28; The Caulson Sisters, dancers and equilibrists, scored the hit of the evening. Shannon of the Sixth 30. Lillian Kennedy 3. Wang 4. Sunshine of Paradise Alley 14.——HERSKEN'S THEATRE (John Hersker, manager): The vaudeville headed by Mrs. George S. Knight and James Reilly was the Christmas attraction; the performance was miserable and gave every evidence of lack of preparation. Tommy Shearer co. 3.——ITEMS: William Newton, formerly of this city, now with Himmelein's Ideals, was greeted by his many friends here 22.—Bert Koenig, manager of Cameron Clemens co., spent Christmas in this city.—H. W. Becker, of Girardville, has become financially interested in the In Greater New York co.—May Sailor, of Pottsville, has joined the Wolford Repertoire co. and is playing soubrette parts.—Charles Hausemann, manager of Pierce's Opera House, Philipsburg, Pa., was here 28.—Archie Royer, now with the 8 Bells, will star in his own play next year. The play is written by Joseph H. Arthur and the scenery is being built by Brandon, carpenter and scenic artist of Grand Opera House at Pittsburg.—John F. Byrne is sojourning in Wales.

R. W. SHERTZINGER.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Himmelein's Ideals Dec. 25-1 to the largest business in the history of the theatre; house crowded to the doors at every performance; co. strong and scenery beautiful. Plays presented: Eagle's Nest, Storm Beaten, North and South, Shadows of the Scaffold, etc. Co. will remain till 8.——ACADEMY OF MUSIC (John D. Mishler, manager): Faust 25. Shannon of the Sixth 27. A Guilty Mother 29, 29.

LANCASTER.—FULTON OPERA HOUSE (B and C. A. Yecker, managers): Morrison's Faust Dec. 21. Lost a Bride 25 attracted a good house, but the play was so bad that the audience guyed the players; finally Manager Yecker rang down the curtain and refused to allow the co. to appear in the evening. Washburn's Minstrels drew large audiences 29. Gilmore and Bosbell co canceled 30. Shannon of the Sixth 31, 1. Warren Conlan 3-8. Manola-Mason 6.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): May Smith Robins in Little Trixie gave satisfaction to a small house Dec. 23. Master and Man 25 to good house. The Andrews Opera co. drew two large audiences 27, 28, presenting Martha and The Bohemian Girl excellently; mention should be made of Marion Ivel and C. O. Bassett.——ITEM: George P. Knowles, late of the Rob Roy Opera co., is in our city making arrangements for an early presentation of The Mikado. He will be assisted by local talent.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): The American Girl Dec. 25; creditable performance; packed house.——CAMBRIA THEATRE (I. C. Mishler, manager): A Boy Wanted co 24 to good business; general satisfaction. Jerome's Herald Square Comedians in A Jay in New York 27-29; fair business and performances. Agnes Herndon 3-8. Lillian Kennedy 10.——ITEM: Frank Ellsworth, manager of the Opera House at Sherman, Tex., is visiting his parents in this city.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Boston Theatre co. closed a fairly successful week Dec. 25 to the capacity; plays produced, Legally Dead, The Boy from Boston, Rip Van Winkle, Daly's Daughters, The Two Kids, and The Streets of New York; performances exceptionally well rendered. Peck's Bad Boy 12.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Drummer Boy of Shiloh Dec 24, 25; excellent production. Arnold Wolford Stock co. opened for a week 27 in Master and Man to a packed house; performance first-class in every respect. The Smugglers and Mystic Mountain 29. The Brand of Cain 29. Wilson Comedy co. Jan. 3-8.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): The Macauley-Patton co. closed a week of good business 25 and turned two hundred people away Christmas night; co. good and gave satisfaction. Martin's U. T. C. co. 6. Boston Ideals 10-15.——ITEM: The members of the Macauley Patton co. received many valuable and useful Christmas presents. The co. was entertained at the residence of Local Manager George E. Holmes 26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, manager): Fay Foster's Extravaganza co. Dec. 23; large but disappointed audiences; co. disbanded here. Manola-Mason co. 1.——ITEM: Herold Cox, supposed to be business-manager of the Fay Foster co., refused to pay back salaries to the co., and demanded net receipts from Local Manager George Bubb, which was refused. Mr. Bubb paid hotel bills and transportation for entire co. to New York city, and holds balance of receipts until an amicable settlement is made with the co.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Rosabel Morrison in Carmen Dec. 25. Wood Sisters' Burlesque co. 30-1.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Brown, manager): Shore Acres Dec. 24 to S. R. O.

everyone pleased; receipts $568. 'Little Trixie 1. The Midnight Flood 4.==ITEM: Fred Robbins, manager of Little Trixie, is ill here.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): The Gilmeys Dec. 21-25 in East Lynne and The Black Flag pleased good houses. An American Girl 29; fair performance and audience. Wilson Theatre co. 3-8.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley, manager): Manola-Mason co. in Friend Fritz gave excellent satisfaction to a good house Dec. 27. 8 Bells to good business 30; satisfactory performance.

LANSFORD.—OPERA HOUSE (John B. Breslin, manager): 8 Bells Dec. 29; good house; satisfactory performance. Peck's Bad Boy 5.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Elroy Stock co. Dec. 27-1 opened to S. R. O. in Wife for Wife, giving satisfaction. Oliver Byron 3.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Fay Foster Extravaganza co. Dec. 22; fair house; clever specialties. Andrews Opera co. 24, 25; good satisfaction. Rentfrow's Pathfinders opened for a week 27 to S. R. O. My Friend from India 8. Weber and Fields' Vaudeville Club 15.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Tommy Shearer co. opened for six nights Dec. 27, presenting A Prisoner of War to big business.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Cameron Clemons co. opened for a week Dec. 27 in The Stowaway to big business. Wang 3. Lillian Kennedy 4.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Bessie Morton co. Dec. 27-29 to fair houses; performances fair. U. T. C. 1. Blue Jeans 5.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Fanny Rice pleased a good-sized audience with At the French Ball Dec. 17; the specialties of Miss Rice and several of her co. were well received. James Young 1. Andrews Opera co. 5. My Friend from India (return) 12.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): New York Male Quartette 21; house crowded; performance mediocre. Boston Theatre co. 27-1; houses fair; performances good; Elmore Sisters excellent.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Drummer Boy of Shiloh (local) 1-4.

KANE.—LYCEUM THEATRE (M. Reis, manager): Fay Foster Extravaganza co. Dec 24; good business. Dan McCarthy 5.==VERBECK'S AUDITORIUM (George Verbeck, manager): Rentfrow's Pathfinders 3-5. Andrews Opera co. 11.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Rhea as Camille and The Empress Dec. 29 pleased two good houses. U. T. C. 30. Oliver Byron 31, 1. Blue Jeans 8.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Manola-Mason in Friend Fritz Dec 25 to the capacity; audience pleased. Richards and Canfield in My Boys 27 pleased a fair audience. Katie Rooney 1. 8 Bells 3.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Macauley-Patton co. opened for a week Dec. 27 to a large and pleased house; co. good.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): May Smith Robbins in Little Trixie Dec. 25 gave satisfaction to S. R. O. McCarthy's Mishaps 30

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Leonzo Brothers Dec. 27 in My Sailor Boy to big business; satisfactory performances. The Park Sisters' comb. drew a large and appreciative audience 28. Leonzo Brothers 29-1.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Corse Payton Comedy co. closed the most successful holiday week business ever done here Dec 25. The Real Widow Brown 31.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Carl A. Haswin in The Silver King Dec 25 to S. R. O. The Spooners opened for week 27 with The Judge's Daughter to a good and pleased house. Corse Payton co 10-15.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): The Lost Mine, booked for 29, failed to materialize. Below Zero 7. Blue Jeans 10.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): 8 Bells Dec. 23; large and appreciative audience; Archie Royer, of this city, is with the co.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): A Prisoner of War (local) Dec. 30-1.

WAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Lillian Kennedy in The Deacon's Daughter to a large and pleased audience Dec 27. Peck's Bad Boy 4.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Humanity to S. R. O. and pleased Dec. 25. Ferguson and Ryan in McCarthy's Mishaps 31-1.

ERIE.—PARK OPERA HOUSE (M. Reis, sole lessee and manager): Fay Foster Extravaganza co. Dec 23 to light patronage. The Girl from Paris 25; excellent entertainment to big business. Dr. Nansen lectured 29 to fair attendance Robert G. Ingersoll 7. Grimes' Cellar Door 8.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Arden Comedy co., booked for Dec. 27-1, failed to appear.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): The Lost Mine Dec. 22 was lost before reaching here. Welsh Brothers' Southern Life pleased a full house 27; co. up to date; specialties fine. Andrews Opera co. 29 drew a large audience; superb co. James Young 3. Blue Jeans 11.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): May Smith Robbins in Little Trixie Dec. 30; crowded house; performance excellent. The Midnight Flood 7.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Andrews Opera co. Dec. 22, 23 to big houses. Madeline of Fort Reno 27 to good house; all pleased. Grimes' Cellar Door 13-17.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Gibneys Repertoire opened 27 for a week to S. R. O.; performance excellent. Guy Brothers' Minstrels 3. McCarthy's Mishaps 8.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Wood Sisters co. Dec. 24, 25 to fair houses. Lillian Kennedy in The Deacon's Daughter 30 to a large and pleased audience. Wang 4. Miss America 10.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Sages closed a week of fair business Dec. 25. Rose Hill's English Folly co. played to a good house 27, giving satisfaction. Blanche Newcome, Will Rickey, Lillian Nelson, and the Casino Comedy Four made the hits of the evening. My Friend from India drew well 28. The cast is uniformly strong. W. E. Perkins, Fred. Mower, George Pauncefort, and Emily Wakeman being exceedingly good. Rice's Comedians 3-8.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Katie Rooney in The Girl from Ireland did a good business Dec. 16-18; performance satisfactory. A Trip to Coontown 20-23 crowed houses; good co. The Fairies' Well 23-25; business good; performance satisfactory. Always on Time 27-29 to average business; fair performance. Coming: Brother for Brother 3-5. The Real Widow Brown 6-8. Graphoscope 10-12.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Hands Across the Sea did a fair business Dec. 25. Little Lord Fauntleroy drew a small house 29. Black Crook 10.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Pay Train to good business Dec. 25; attraction good. Coon Hollow 3.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Brother for Brother Dec. 25; matinee good, evening S. R. O. Fairies' Well 1. City Sports 11.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): A Stranger in New York Dec. 24. Professor Carraway 25 performed customary feats of hypnotism to small audiences, having to contend with rain as well as Christmas. Wilber Opera co., with Susie Kirwin as the stellar attraction and an admirable series of living pictures, are holding the Academy boards this week. The co. opened 27 in Said Pasha to S. R. O. and have been playing to full houses. James O'Neil 3, 4.==ITEMS: Manager Will T. Keogh is still in the city, and has given further evidence of the pride that he feels in the Academy of Music by adding a new and handsome drop-curtain to this already prettiest of Southern playhouses. The Academy of Music came to Manager Keogh almost as a heritage from the late John E. Owens and proved the foundation of his managerial fortunes. His pride in the house is therefore quite comprehensible. The new curtain was painted by Joseph Hart, of New York, and is remarkable for good taste and artistic skill It depicts a scene from The Poet and the Peasant. Manager Keogh also contemplates further improvements in addition to the complete renovation that the house received two years ago. Its identification with John E. Owens will be perpetuated by an electric display sign in front, and the exterior of the building will be repainted. The adjoining property has also been acquired by purchase and will be utilized for the enlargement of the stage.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Frank B. Rhodes' Merry Makers closed a week Dec. 25.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): Fields and Hanson's Minstrels Dec. 22 to good business; audience pleased. Charles P. King co. 27-1.==ITEM: Mr. Fields is recovering from the effects of his accident at Charlotte, N. C.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Orris Ober co. Dec. 20-26; fair entertainment to light business. Walter Crow, the Hoosier violinist, deserves special mention, as do Hugh Ettinger and Orris Ober.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Walker Whiteside 27, 28 presented Hamlet, Richelieu, and The Merchant of Venice to large and pleased audiences. Mme. Sans Gene canceled 29, 30. Human Hearts 31, 1.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): Sam T. Jack's Burlesque co. 27-29 canceled.==NEW MASONIC THEATRE (W. A. Sheetz, business-manager): The Geisha 24, 25. De Wolf Hopper 29.==ITEMS: Mrs. William Thompson (Kitty Cheatham), of New Orleans, who is visiting relatives in this city, had as her guest 25, 26 David Bispham, the noted baritone.—On Christmas morning, at the home of Mrs. Thomas Plater, aunt of Mrs. Thompson, Mr. Bispham gave a special recital complimentary to the Wednesday Morning Musical Club.

MEMPHIS.—LYCEUM THEATRE (T. J. Boyle, manager): Otis Skinner in Prince Rudolph charmed large audiences Dec. 14, 15. Walker Whiteside in Richelieu and Hamlet 24, 25 to good houses. Human Hearts 27-29; good business.==AUDITORIUM (Ben M. Stainbeck, manager): Daniel A. Kelly in repertoire to good houses 20-25. Braun, the iconoclast, lectured 28. Sam T. Jack's Tenderloin co. 30-1.==GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The Brownies Dec. 21. Never Again 25. My Friend from India 27; large audience; excellent performance. Henshaw and Ten Broeck 3. Otis Skinner 5. Roland Reed 6. In Gay New York 7. Clay Clement 8.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeld, lessees and managers): Lewis Morrison presented Faust Dec. 27. Human Hearts 30. Carmen 3.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): Manhattan Stock co. supporting Laura Alberta Dec. 23-25 presented Mr. Barnes of New York, The Banker's Daughter, A Celebrated Case, and Wife for Wife to only fair business owing to inclement weather; performances gave satisfaction. The Dazzler 28. Veriscope 29, 30. William L. Roberts (return date) 1.==ITEM: Florence White Ruger, of this city, has completed a four-act Southern society drama entitled Constance De Broile. Mrs. Ruger read her play 10 before a number of her friends, and was the recipient of merited praise.
W. V. LYONS.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): Arnold-Wolford co. closed a very successful engagement Dec. 19. In Gay New York 22. Don Cæsar de Bazan by the Roberts-Martin co. 25 to fair audience. Bad weather hurt the business. Veriscope pictures of the Corbett-Fitzsimmons fight did well 26, 27. The Dazzler 29. Miss Francis of Yale 31, 1. WILLARD L. SIMPSON.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): Creston Clarke in The Last of His Race drew a good house Dec. 16; splendid co.; excellent performance. The Manhattan Stock co. 17-22, presenting Mr. Barnes of New York, Wife for Wife, Rosedale, A Celebrated Case, Arabian Nights, The Banker's Daughter, and Camille; satisfactory business. Baldwin-Melville co. in All the Comforts of Home drew magnificent houses 25. A Night at the Circus 27, 28. Miss Francis of Yale 29, 30. The Dazzler 31.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Holmes-Wolford co. presented The Mystic Mountain, The Smugglers, The Brand of Cain, and The Streets of New York Dec. 20-23 to well filled houses; Edith Pollock, Bert S. Gagnon, and Gus Cohan are worthy of mention. Edwin Travers presented A Jolly Night 25 to S. R. O.; Charles and Alice Barrington in specialties deserve mention.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Aiden Benedict in Fabio Romani Dec. 23 disappointed a small audience. Holmes-Wolford co. 24-28; co. good; fair business; Gus Cohan and Bert S. Gagnon are trump cards. Madame Modjeska 30. Louis James 31.

DALLAS.—OPERA HOUSE (George Anzy, manager): Fabio Romani Dec. 20; light business; co. good. A Jolly Night 22, 23 to fair houses. The Dazzler 25 to big business. Manhattan stock co. 27-1. Modjeska 3.

DENISON.—OPERA HOUSE (Milton Eppstein, manager): Sam Lof Posen (local) Dec. 21, 22; fair attendance despite inclement weather. Beach and Bowers Minstrels 24; topheavy house; satisfactory production. Fabio Romani 25; good business, bad weather. Weidman's Comedians 27-1.==ITEM: The worst storm that has visited Texas in many years was in our vicinity during the past ten days, and the theatrical business suffered to no little extent.

TYLER.—GRAND OPERA HOUSE (J. M. Sharp, manager): Creston Clarke gave an excellent presentation of The Last of His Race to good house Dec. 21.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Weidemann's Comedians Dec. 19-25; fair houses.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Herrmann is to an enthusiastic audience. Creston Clarke 22 to good business.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): In Gay New York Dec. 20. Bittner Theatre co. 27-1.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Don Cæsar de Bazan Dec. 20 to fair business. Dan Stuart's Veriscope 23-25 to good houses.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Edwin Travers in A Jolly Night Dec. 28 to light business; co. strong.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Creston Clarke Dec. 20, to light business; bad weather; co. very good.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Dark.==ITEM: Manager L. C. Revare has been confined to his bed for the past two weeks with rheumatism. Treasurer E. M. Polk has been running the house meanwhile.

BOWIE.—GRAND OPERA HOUSE (Andruss and Willhite, managers): Black Crook co. Dec. 28.

THURBER.—OPERA HOUSE (A. H. Miller, manager): A Jolly Night Dec. 21; small but pleased audience; bad weather.

YOAKUM.—MAIN STREET THEATRE: Dark.==GREEN OPERA HOUSE (G. W. Griffin, manager): Acme Comedy co. Dec. 16; deservedly good house.

WEATHERFORD.—HAYNES OPERA HOUSE (Charles Haynes, manager): Edwin Travers in A Jolly Night Dec 20; small attendance, owing to bad weather; performance excellent.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): Stuart's veriscope of Corbett and Fitzsimmons fight Dec. 14; performance good; house fair. Creston Clarke in The Last of his Race 15; performance good; house full.

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VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Veriscope of Corbett and Fitzsimmons fight Dec. 29; good business. Dorothy Morton 1. Duff Opera co. 5.

BELLOWS FALLS.—OPERA HOUSE: Veriscope Dec. 25; small house.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Corbett-Fitzsimmons veriscope Dec. 27; light house. Dorothy Morton 3

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): James O'Neill was seen here Dec. 24, 25 in Monte Cristo and The Dead Heart, and in each performance he had full scope for the great talent which he possesses. Mr. O'Neill was ably supported by a most excellent cast. At the matinee performance 25 the house was filled to the doors. Rosabel Morrison 27. Henshaw and Ten Broeck in Dodge's Trip to New York 28, 29 pleased large audiences.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): James O'Neill in The Dead Heart to fair business Dec. 23; play good. Henshaw and Ten Broeck 25; S. R. O.; performance good. Darkest Africa 27; performance good; fair business. Rosabel Morrison in Carmen 28. Never Again 29. My Friend from India 30. Polk Miller 1.==STAR THEATRE (Odenhal and Homans, managers): Cora Van Tassel co. closed 25 to fair business; play fair. A vaudeville performance opened 27 for the week.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Gorton's New Orleans Minstrels Dec. 28; packed house; performance excellent. Will play return date in February. Newport News Lodge No. 315, B. P. O. Elks, gave a smoker after the performance in honor of the troupe. Local Minstrels 6.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Henshaw and Ten Broeck presented Dodge's Trip to New York Dec. 27 to a good house; performance gave satisfaction. Sousa's Band 17.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Peterman, manager): Darkest America Dec. 29; large and pleased audience. Otis Skinner 10. Joe Ott 12. Sousa's Band 17.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): James O'Neill Dec. 27; fair house; good performance. My Friend from India 29; one of the best plays here for years. Roland Reed 4.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Madame Scalchi in grand opera Dec. 23; artistic success; large house.==NINTH STREET THEATRE (W. J. Fife, manager): Bacon co. 22-25; good performance and business.==ITEM: Mr. Fife will retire from management 25 and will be succeeded by Harry Graham.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Dark.==LIGHTHOUSE THEATRE (J. G. McNamara, manager): Gloriana 18; fair business.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Gay Matinee Girl was well presented to large business Dec. 25.

WALLA WALLA.—PAINE'S OPERA HOUSE (J. G. Paine, manager): Rip Van Winkle (local) Dec. 22. South Before the War 25; largest audience in history of house; well received. In Old Madrid 1.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Shore Acres Dec. 25; two large audiences pleased. A Bachelor's Honeymoon 27; light business. Digby Bell 6. Al. G. Field's Minstrels 12. Miss Philadelphia 13==GRAND OPERA HOUSE (Charles A. Feiler, manager): Daniel Sully in O'Brien the Contractor 23-25; S. R. O. Edison's projectoscope 27-29 (return date); light business. McCarthy's Mishaps 3-5. Oliver Byron 6-8. Agnes Herndon 10-15.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Twelve Temptations Dec. 21; fair business. J. E. Toole in Killarney and the Rhine 25; fair business. Shore Acres 29. Darkest America 1. Al. G. Field's Minstrels 7. James Young 14.

WESTON.—CAMDEN OPERA HOUSE (S. A. Post, manager): Vitascope Dec. 24, 25 to poor business. J. L. Kempis' Stock co. 30-1 canceled. Little Trixie 7.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Twelve Temptations Dec. 22; fair business; pleased audience. Shore Acres 30. Darkest America 3. Al. G. Field's Minstrels 7. June Agnott 10-16. Widow Bedott canceled for 25.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, manager): A Railroad Ticket Dec. 28; S. R. O.; disappointed audience. Little Trixie 8.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): A Railroad Ticket Dec. 29 to a $230 house; performance excellent. Little Trixie 4 Macauley-Patton co. 5-8.==ITEM: The Opera House has been wired with electricity and the current was turned on permanently 29. It adds materially to the already well-equipped house.

PARKERSBURG.—AUDITORIUM (W. E. Kenbery, manager): Daniel Sully in O'Brien the Contractor 28. My Friend from India 30. Mystic Midgets (local) Dec. 29 and 31. Shore Acres 1.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): The Isle of Champagne Dec. 23; fair attendance at matinee; S. R. O. in the evening; fine performances. Columbia Comedy co. opened for a week 26 to S. R. O.; Broken Vows, Slaves of Money, The New Partner, New Streets of New York, Between Love and Duty, Friend and Foe are in the repertoire. The World Against Her 3. Dixey 9. Lost, Strayed or Stolen 12.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Julia Stuart in Leah Dec. 25 drew a fair audience; not giving satisfaction. Wilton Lackaye 30. A Coat of Many Colors 1.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): In Gay Paris 23; fair house; audience pleased. William Owen Dec. 31-1. Tim Murphy 15.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Booming Town Dec 25; fair house; performance poor. That Girl 1. Californian 6.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Under the Dome to fair business Dec. 25. Wilton Lackaye 1.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Jule Walters' Side Tracked Dec. 22 to small house; co. fair; the work of May Orletta is worthy of special mention Julia Stuart 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Conners' Dramatic co. Dec. 23-25 with a magniscope as an attraction, to good business.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): In Gay Paris Dec. 21; fair house; performance not satisfactory. Side Tracked to a crowded house 25; performance poor.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The Woman in Black Dec. 25; S. R. O.; performance and scenery fine. Julia Stuart 29. Robert Fitzsimmons 4. Henry E. Dixey 11.

BARABOO.—THE GRANDE (F. E. Shults, manager): Flo Irwin in The Widow Jones Dec. 28; fair and appreciative audience. Olga Lorraine co. 3.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers: The Duff Opera co. Dec. 27 opened to fair business in Shamus O'Brien and gave an excellent performance; Arthur Cunningham, an old Montreal boy and at one time leading member of our Amateur Operatic Association, plays the leading role in splendid style; Marion Mervyn also deserves special credit for her performance of Norah O'Brien; Bessie Belmont, Payne Clarke, W. P. Carlton, and F. Rushwood are all good; the chorus is large and the opera prettily staged; May Norton sings the Banshee solo with excellent taste. Cinderella 3-8.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): A Gay New Yorker opened 27 to light business; the play itself is a rehash of old situations and the dialogue a rehash of old gags; the co., however, contains several very clever people, notably Ed Rogers and Nellie Franklyn; the dancing of the Reyford Sisters and Lulia Crandall is also deserving of special mention. Palmer Opera co. 3-8.==THEATRE FRANCAIS (Sparrow and Jacobs, managers): The stock co. gave an excellent performance of Youth to big business 27; it is one of the best all round plays given this season; the principal roles are in the hands of Harrington Reynolds, Florence Roberts, Harry Mack, Joe Daily, Walton Townsend, T. J. McGrane, Marion Kelby, and Charlotte Severson; the features of the vaudeville bill are T. J. Farron, Mlle. Rosttina, and the World's Trio. A Woman of No Importance 3-8.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Girl from Paris Dec 27-1. My Boys 3-8.==PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co are presenting May Blossom 27-1 to crowded houses. Lord Chumley 3-8.==MASSEY MUSIC HALL (I. E. Suckling, manager): Concerts will be given 1 and evening; Miss Katherine Bloodgood will be the feature of the bill.==ITEM: Phil McCarthy, of The Land of the Living co., that played at the Toronto 21-25, attempted suicide at his hotel 26 and is in the General Hospital. His case is not serious, and he probably will be around in a few days.

WINNIPEG.—NEW WINNIPEG THEATRE (C. P. Walker, manager): Local concerts Dec. 20-25 were attended by fair audiences. Under the Dome 4, 5. Black Patti's Troubadours 7, 8.==GRAND OPERA HOUSE (Seach and Sharpe, managers): E. Pauline Johnson co. Dec. 29. Merry Widows co. 30-1.==ITEMS: Manager Walker returned Dec. 25 from a trip East, where he booked several strong attractions.—Manager Walker was presented with a gold headed cane by members of Opera House staff.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, proprietor): Dark.==TARA HALL: Frost and Fenshawe co. Dec. 20-25 to good business. Same co. 27-1.==GAIETY THEATRE (Theofred Hamel, manager): Charles Palmer Comic Opera co. 20-25; good business. Same co. 27-1.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): Cummings Stock co. in All the Comforts of Home Dec. 25; enjoyable performance; good matinee and S. R. O. night attendance. The Land of the Living 27, 28; satisfactory performance; good business. Ferguson and Emerick 31. John Griffith 1. The Girl from Paris 3.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): The Land of the Living Dec. 31. John Griffith 5.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Wang Dec. 25 was presented acceptably with Dan Packard and a good co; packed houses.==GRAND OPERA HOUSE (Joseph Frank, mana-

ger): Zera Semon, magician, and his vaudeville co. 29-1.—KING'S STAR THEATRE (Lee E. King, manager): Lester and Williams' Comedians 27-1.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Local minstrels Dec. 24, 25 to good business. John Griffith 4. McNulty's Visit 5.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): McNulty's Visit Dec. 30. Gilbert-Gordon co. 5. Cummings Stock co. 17-19.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Boston Comedy co. in Dora and The Silent Woman, The White Slave, and The Rough Diamond to S. R. O. 25; satisfactory performances; co. will play return date 1.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Local Minstrels 14.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Ferguson and Emerick Dec. 28.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA CHESTER (Oscar W. Dibble, mgr.): Gloversville, N. Y., Jan. 3-8, Binghamton 10-15, Middletown 17-22.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ANDREW MACK (Rich and Harris, mgrs.): New York city Nov. 29—indefinite.

ARNOLD-WELLS: Columbia, S. C., Jan. 3-8.

A THOROUGHBRED (Billy A. Griffin's; R. M. Dear, mgr.): Houma, La., Jan. 4, Franklin 5, New Iberia 6, Opelousas 7.

BACHELOR'S HONEYMOON: Chicago, Ill., Jan. 3-8.

BENNET-MOULTON (Monte Thompson, mgr.): Fall River, Mass., Jan. 3-8, New Bedford 10-15.

BETTS-LOSEE (Alfred Molander, mgr.): La Porte City, Ia., Jan. 3-5, Vinton 6-8, Marion 10-12, Lisbon 13-15, Tipton 17-19.

BIG HEART (Paul Aiken, mgr.): Hoosic Falls, N. Y., Jan. 4, 5, Cambridge 6.

BITTNER THEATRE: Las Vegas, N. M., Jan. 9, 10.

BLUE JEANS (Edward Arlington, mgr.): Rochester, N. Y., Jan. 3-5.

BOOMING TOWN: Menominee, Mich., Jan. 4, Iron Mountain 5, Florence, Wis., 6, Escanaba, Mich., 7, Manistique 8.

BOY WANTED (Eastern: W. B. McCallum, mgr.): Washington, D. C., Jan. 3-8.

BOY WANTED (Western: Blaney's): Des Moines, Ia., Jan. 8.

BREEZY TIME (Southern: Fitz and Webster, props. and mgrs.): Nevada, Mo., Jan. 6, Weir City, Kan., 7, Columbus 8, Joplin, Mo., 9, Aurora 11, Monett 12, Carthage 13.

BREEZY TIME (Eastern): Rochester, N. Y., Jan. 6-8, Medina 10, Lockport 11, Albion 12.

BROTHER FOR BROTHER (Martin J. Dixon, mgr.): Pawtucket, R. I., Jan. 3-5, Lowell, Mass., 6-8, Manchester, N. H., 10-12, Nashua 14-15.

BUNCH OF KEYS (Gus Bothner, mgr.): Marion, Ind., Jan. 6, Anderson 7, Elwood 8, Muncie 10, Portland 11, Akron, O., 14, Youngstown 15.

CORSE PAYTON (W. E. Denison, mgr.): Albany, N. Y., Jan. 3-8, Pittsfield, Mass., 10-15, Holyoke 17-22.

CAMERON CLEMENS (B. J. Lander & Co., mgrs.): Williamsport, Pa., Jan. 3-8, Olean, N. Y., 10-15, Bradford 17-22.

CARRIE STANLEY BURNS: Paterson, N. J., Jan. 3-8.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE-LISTER: Texarkana, Tex., Jan. 3-8.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): Pittsburg, Pa., Jan. 3-15, Buffalo, N. Y., 17-22.

CHERRY PICKERS (Augustus Piton, mgr.): Cincinnati, O., Jan. 2-8, Detroit, Mich., 9-15, Chicago, Ill., 16-22.

CHIMMIE FADDEN (Jacob Litt, mgr.): Schenectady, N. Y., Jan. 4, Utica 5, Syracuse 6-8, Albany 10-12, Paterson, N. J., 13-15, Jersey City 17-22.

COLUMBIAN COMEDY: Ft. Atkinson, Wis., Jan. 3-8.

CONTENTED WOMAN: Kansas City, Mo., Jan. 2-8.

CORA VAN TASSELL (Frank W. Lane, mgr.): Charlotte, N. C., Jan. 3-8, Spartanburg, S. C., 10-15, St. Augustine, Fla., 17, 18, Palatka 19, 20, Orlando 21, 22.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Wilmington, Del., Jan. 3-8.

COUNTRY MERCHANT (Bishop and Gray, mgrs.): Rochester, N. Y., Jan. 3-5.

COURTED INTO COURT (Rich and Harris, mgrs.): Denver, Col., Jan. 3-8, Colorado Springs 10, Pueblo 11, Aspen 12, Salt Lake, Utah, 14, 15, San Francisco, Cal., 17-29.

CRESTON CLARKE: Memphis, Tenn., Jan. 5, 6.

CUBA'S VOW: Hoboken, N. J., Jan. 3-5.

CUMBERLAND '61 (Augustus Piton, mgr.): Newark, N. J., Jan. 3-8, Brooklyn, E. D., N. Y., 10-15, Boston, Mass., 17-29.

CUMMING'S STOCK (No. 2): Berlin, Can., Jan. 3-5, Guelph 6-8.

DARKEST AMERICA (John W. Vogel, prop. and mgr.): Ashland, Ky., Jan. 4, Maysville 5, Paris 6, Winchester 7, Frankfort 8.

DANGERS OF A GREAT CITY: New York city Jan. 3-8.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Muskegon, Mich., Jan. 4, Grand Rapids 5-7, Chicago, Ill., 9-22.

DE TOURNEY AND LAWRENCE (E. G. Hinebaugh, mgr.): Cloquet, Minn., Jan. 3-5, Ashland, Wis., 6-8, Washburn 10, Hayward 11, Rice Lake 12, Banon 13, Shell Lakes 14, Cumberland 15, New Richmond, Wis., 17-19, Hudson 20-22.

DOWN IN DIXIE (Davis & Keogh, mgrs.): Grand Rapids, Mich., Jan. 3-5, Toledo, O., 6-8.

EDNA PAIGE: La Junta, Col., Jan. 3-8, Trinidad 10-15.

EDWARD HARRIGAN (W. J. Hanley, mgr.): Newburg, N. Y., Jan. 4, Poughkeepsie 5, Tarrytown 6, Troy 7, 8, Worcester, Mass., 10-15, Springfield 17-22.

EDWIN REDPATH (C. George Boice, mgr.): Millersburg, O., Jan. 4, Coshocton 5, New Vienna 6, Hillsboro 7, Lancaster 8.

EDWIN TRAVERS (L. B. Williams, mgr.): Shreveport, La., Jan. 4, Meridian, Miss., 5, Vicksburg 6, Natchez 7, Mobile, Ala., 8, 9, Pensacola, Fla., 10.

ELDON COMEDIANS (G. Harris Eldon, mgr.): Connersville, Ind., Jan. 3-8, Albany 10-15, Fairmont 17-22.

ELECTRICIAN (Blaney's): Chicago, Ill., Dec. 29-Jan. 8.

ELIHU R. SPENCER (James F. Peyton, bus.-mgr.): Belleville, Ill., Jan. 4, 5, Mt. Sterling 7, Macomb 8, Galesburg 10, 11, La Salle 12, Peru 13, Ottawa 14, Aurora 15, Joliet 17.

ELROY STOCK (Edwin Elroy, mgr.): New Castle, Pa., Jan. 3-8, Franklin 10-15.

EMMA SARDOU: Irwin Pa., Jan. 3-5, Greensburg 6-8, East Liverpool, O., 10-15, Kent 17-22.

EMPIRE STOCK COMEDY (Blaisdell and Brown, mgrs.): Kokomo, Ind., Jan. 3-8.

EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.

E. S. WILLARD: Baltimore, Md., Jan. 3-8, Washington, D. C., 10-15, Pittsburg, Pa., 17-22.

EUGENIE BLAIR: Rochester, N. Y., Jan. 3-5.

8 BELLS (Wm. F. Flack, mgr.): Binghamton, N. Y., Jan. 4, Ithaca 5, Waverly 6, Elmira 7, Portland 8.

FERRIS COMEDIANS (Dick Ferris, mgr.): Ft. Dodge, Ia., Jan. 3-8, Boone 10-15, Des Moines 17-22.

FABIO ROMANI (J. B. Murray, bus.-mgr.): Fayetteville, Ark., Jan. 4, Eureka Springs 5, Columbus, Kan., 6, Carthage Mo., 7, Springfield 8, Clinton 10, Butler 11, Girard, Kan., 12, Parsons 13, Oswego 14, Independence 15.

FANNY DAVENPORT (Ben Stern, mgr.): Philadelphia, Pa., Jan. 3-22.

FAST MAIL (Lincoln J. Carter, prop.; R. G. Guptell, mgr.): Brooklyn, N. Y., Jan. 3-8.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Huntington, Ind., Jan. 4, Warsaw 5, La Porte 6, Rockford, Ill., 12, Freeport 13, Elgin 14, Racine, Wis., 16, Kenosha 17, Milwaukee 19-22.

FRAWLEY STOCK: Portland, Ore., Jan. 3-8.

FREDERICK H. WILSON (Harry F. Curtis, mgr.): Pittston, Pa., Jan. 3-8, Shenandoah 10-15.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.; R. E. French, mgr.): Atlanta, Ga., Jan. 3-8, Montgomery, Ala., 10-22.

GAY MATINEE GIRL (No. 1, Edwin P. Hilton, mgr.): Seattle, Wash., Jan. 2-7, Tacoma 9-15, Portland, Ore., 16-22.

GAY NEW YORKER: Toronto, Can., Jan. 3-8.

GAY SOUBRETTE (Maury L. Phillips, mgr.): Canandaigua, N. Y., Jan. 8, Rochester 10-12.

GILLHOOLEY'S RECEPTION: Rich Hill, Mo., Jan. 6, Butler 7, Carthage 8, Webb City 10, Joplin 12, Neosho 13, Pierce City 14, Monett 15, Aurora 17, Springfield 18, Pittsburg, Kan., 20, Weir City 21, Columbus 22.

GREAT DIAMOND ROBBERY (David Peyser, mgr.): Rochester, N. Y., Jan. 3, 4, Geneva 5, Buffalo, 10-15, New York city 17-22.

GUILTY MOTHER (Jas. H. Wallick, mgr.): Brooklyn, N. Y., Jan. 3-8.

HANDS ACROSS THE SEA (Harry Leon, mgr.): Webster, Conn., Jan. 4, Stafford Springs 5, So. Manchester 6, Willimantic 7, Seymour 8, Bridgeport 10-12.

HAPPY LITTLE HOME (Geo. W. Monroe; Robert B. Monroe, mgr.): Brooklyn, N. Y., Dec. 27-Jan. 8, Boston, Mass., 10-15, Pittsburg, Pa., 17-22.

HARRY LE MARR: Danbury, Conn., Jan. 10, New Britain 11, Meriden 12, Hartford 13-15.

HEART OF CHICAGO (Southern; Lincoln J. Carter, prop.; F. C. Walton, mgr.): Elgin, Ill., Jan. 4, Aurora 5, La Salle 7, Streator 8, Michigan City, Ind., 10, So. Bend 11, Plymouth 12, Logansport 13, Peru 14, Kokomo 15, Tipton 17, Elwood 18, Gas City 19, Frankton 20, Anderson 21.

HEART OF CHICAGO (Northern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Atlantic City, N. J., Jan. 4, Red Bank 5, Asbury Park 6, Plainfield 7, Elizabeth 8, New York city 10-15, So. Norwalk, Conn., 17, Stamford 18, Port Chester, N. Y., 19, Paterson, N. J., 20-22.

HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Omaha, Neb., Jan. 2-5, Council Bluffs, Ia., 6, Missouri Valley 7, Sioux City 8.

HEARTSEASE (Henry Miller): Brooklyn, N. Y., Jan. 3-8.

HOLDEN COMEDY: Wichita, Kan., Jan. 3-8.

HOT OLD TIME (Edgar Selden, mgr.): Boston, Mass., Jan. 3-8.

HARLAND DRAMATIC: Tomah, Wis., Jan. 3-8.

HEART OF MARYLAND (David Belasco, prop.: H. C. Husted, mgr.): Indianapolis, Ind., Jan. 3-5, Louisville, Ky., 6-8, Toledo, O., 10-12, Columbus 13-15, Erie, Pa., 17, Rochester, N. Y., 18, 19, Syracuse 20-22.

HEART OF THE KLONDIKE (Davis and Keogh, mgrs.): Brooklyn, N. Y., Jan. 3-8, Philadelphia, Pa., 10-15, Pittsburg 17-22.

HENSHAW AND TEN BROECK: Memphis, Tenn., Jan. 7, 8.

HIMMELEIN IDEALS (John Himmelein, mgr.): Reading, Pa., Dec. 25-Jan. 8, Pottsville 10-15, Allentown 17-22.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Baltimore, Md., Jan. 3-8, Washington, D. C., 10-15, New York city 17-22.

HOGAN'S ALLEY (Peter Rice, mgr.): Little Rock, Ark., Jan. 4, Pine Bluff 5, Paris, Tex., 6, Dallas 7, Corsicana 8, Denison 10, Sherman 11, Terrill 12, Navastota 13, Bryan 14, Brenham 15, Galveston 16, Houston 17, San Antonio 18, Austin 19, Temple 20, Waco 21, Ft. Worth 22.

HOLMES AND WOLFORD: Ft. Smith, Ark., Dec. 29-Jan. 5.

HOYT COMEDY: Chrisman, Ill., Jan. 3-8, Clinton 10-15.

HUMANITY (McCauli and Hall, mgrs.): Philadelphia, Pa., Jan. 3-8.

HYER COMEDY: Washington, Ia., Jan. 3, 4, What Cheer 5, 6, Marion 7, 8.

IN OLD KENTUCKY (Jacob Litt, mgr.): St. Louis, Mo., Jan. 3-8.

IRVING FRENCH: Aiexandria, Ind., Jan. 3-5, Hartford City 6-8.

JAMES A. HERNE (Shore Acres co.; William B. Gross, mgr.): Philadelphia, Pa., Dec. 27-Jan. 8, New York city 10-22.

JAMES J. CORBETT (Wm. B. Brady, mgr.): Louisville, Ky., Jan. 2-8, St. Louis, Mo., 9-15, Chicago, Ill., 16-29.

JAMES O'NEILL (Wm. F. Connor, mgr.): Charleston, S. C., Jan. 3, 4.

JAMES B. MACKIE: Rochester, N. Y., Jan. 3-5, Albion 6, Medina 7, Erie 8, Youngstown, O., 10, Warren 11, Akron 12.

JAMES YOUNG: Clearfield, Pa., Jan. 4, Lock Haven 5, Altoona 6, Latrobe 7, McKeesport 8, Marietta, O., 10, Gallipolis 11.

JANE COOMBS: Butte, Mont., Jan. 1-4.

J. E. TOOLE (Edwin Jerome, mgr.): Dayton, O., Jan. 4.

JESSIE MAE HALL: Vincennes, Ind., Jan. 3-8.

JOHN DREW (Chas. Frohman, mgr.): Boston, Mass., Jan. 3-8.

JOHN E. DVORAK: Ft. Dodge, Ia., Jan. 4, Boone 5.

JOHN GRIFFITH: Brantford, Can., Jan. 4, Kingston 5, Brockville 6, Ottawa 7, 8, Belleville 10, Peterboro 11, Lindsay 12, Barrie 13, Guelph 14, Hamilton 15, St. Catherines 17, Galt 18, Berlin 19, Stratford 20, Woodstock 21, Chatham 22.

JOSEPH GREENE (Frank Harriman, mgr.): Danbury, Conn., Jan. 3-8, Pittston, Pa., 10-15.

JOSEPH MURPHY: Chicago, Ill., Jan. 2-15.

JULIA ARTHUR (Arthur Lewis, mgr.): Philadelphia, Pa., Jan. 3-15, Washington, D. C., 17-22.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): New York city Jan. 3—indefinite.

JOSEPH FARRELL (Wm. T. Block, mgr.): Olivia, Minn., Jan. 3-15, Glencoe 17-29.

KATE CLAXTON: Hartford, Conn., Jan. 7, 8.

KATIE EMMETT: Kansas City, Mo., Jan. 3-8.

KATHERINE ROBER (G. E. Lothrop, mgr.): Lewiston, Me., Jan. 3-8, Worcester, Mass., 10-15, Northampton 17-22.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Milwaukee, Wis., Jan. 3-8, Minneapolis, Minn., 10-15, St. Paul 17-22.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Meriden, Conn., Jan. 3-8.

LANGDON DRAMATIC: Smyrna, Del., Jan. 3-5.

LAND OF THE LIVING (Jess Burns, mgr.): Holyoke, Mass., Jan. 3-5, Waterbury, Conn., 6, So. Norwalk 7, 8, New Haven 10-12, Hartford 13, Willimantic 14, Woonsocket, R. I., 15.

LAST STROKE (Jacob Litt, mgr.): Chicago, Ill., Jan. 3-8.

LEWIS MORRISON (Edwin J. Abram, mgr.): Dayton, O., Jan. 4, 5, Columbus 6-8, Zanesville 10, Findlay 11, Sandusky 12, Mansfield 13, Tiffin 14, Lima 15, Ft. Wayne, Ind., 17, Logansport 18, Lafayette 19, Springfield, Ill., 20, Peoria 21, 22.

LILLIAN KENNEDY: Altoona, Pa., Jan. 8.

LITTLE LORD FAUNTLEROY: Hartford, Conn., Jan. 4, 5, New Haven 6-8.

LITTLE TRIXIE (Fred Robbins, mgr.): Buckhannon, W. Va., Jan. 6, Weston 7, Grafton 8.

LOST A BRIDE (H. D. Graham, mgr.): Savannah, Ga., Jan. 3, 4, Cordele 5, Americus 6, Milledgeville 7, Athens 8, Atlanta 10, 11, Rome 12, Cleveland, Tenn., 13, Huntsville, Ala., 14, Decatur 15, Nashville, Tenn., 17, 18, Jackson 19, Memphis 20-22.

LYCEUM STOCK (Dan Frohman, mgr.): New York city Nov. 23—indefinite.

MACAULEY-PATTON (Harry Levy, mgr.): Manningtion, W. Va., Jan. 3-8.

MAN FROM MEXICO (Willie Collier; Smyth and Rice, mgrs.): Des Moines, Ia., Jan. 5, San Francisco, Cal., 10-15.

MARGARET MATHER (E. C. Whitney, mgr.): Lynn, Mass., Jan. 3, 4, Chelsea 5, Portsmouth, N. H., 6, Worcester, Mass., 7, 8.

MARKS BROTHERS: Minneapolis, Minn., Dec. 13-Jan. 11.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Trenton, N. J., Jan. 3-8, York, Pa., 10-15.

MAXAN AND SIGHTS: Hartford, Mich., Jan. 3-8.

MCCARTHY'S MISHAPS (Ferguson and Ryan, mgrs.): Wheeling, W. Va., Jan. 3-5, East Liverpool, O., 6, Youngstown 7, Beaver Falls, Pa., 8.

MARKHAM COMEDY: Wellsville, N. Y., Jan. 3-8.

MERRYMAKERS (Frank B. Rhodes, mgr.): Wilmington, N. C., Jan. 3-8.

MEYER THORNE: Apollo, Pa., Jan. 3-8.

MIDNIGHT FLOOD (Eagan and Lederer, mgrs.): Uniontown, Pa., Jan. 4, Mt. Pleasant 5, Pittsburg 10-12.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Glens Falls, N. Y., Jan. 3-8.

MILK WHITE FLAG (Thos. W. Ryley, mgr.): El Paso, Tex., Jan. 4, San Antonio 6, Austin 7, Ft. Worth 8, Dallas 10, Waco 11, Temple 12, Houston 13, Galveston 14, 15, New Orleans, La., 16-29.

MRS. FISKE (Chas. E. Power, mgr.): Ithaca, N. Y., Jan. 4, Scranton, Pa., 5, Wilkes-Barre 6, Easton 7, Elizabeth, N. J., 8, Philadelphia, Pa., 10-29.

MURRAY AND MACK (Joe W. Spears, mgr.): Terre Haute, Ind., Jan. 4, Jacksonville, Ill., 5, Lincoln 6, Pekin 7, Joliet 8, So. Chicago 9, Kankakee 10, Elgin 11, Clinton, Ia., 12, Maquoketa 13, Cedar Rapids 14, Waterloo 15.

MYSTERIOUS MR. BUGLE: Lawrence, Mass., Jan. 4, New Bedford 5, Providence, R. I., 6-8, Montreal, P. Q., 10-15, Portland, Me., 17, 18, Manchester, N. H., 19, Portsmouth 20, Haverhill, Mass., 21, Lynn 22.

MCSORLEY'S TWINS (Merritt and Davis, mgrs.): Pittsburg, Pa., Jan. 3-8, Brooklyn, N. Y., 10-15, Philadelphia, Pa., 17-22.

NEILL STOCK: Columbus, O.—indefinite.

NELLIE IRVING: New London, Conn., Jan. 3-8.

NEVER AGAIN (No. 1): Philadelphia, Pa., Jan. 3-15.

NIGHT AT THE CIRCUS (M. E. Rice, mgr.): Brookhaven, Miss., 4, Canton 7.

NORTHERN LIGHTS (Wm. Calder, mgr.): Pittsburg, Pa., Jan. 6-8.

OLIVER BYRON, MR. AND MRS. (J. H. Alliger, mgr.): Youngstown, O., Jan. 4-5, Wheeling, W. Va., 6-8, Gallipolis, O., 10, Chillicothe 11, Dayton 12-15, Columbus 17-19, Indianapolis, Ind., 20-22.

ON THE YUKON (Sam Morris; Robert Fulgora, mgr.): Dayton, O., Jan. 3-5, Indianapolis, Ind., 6-8.

OUT OF SIGHT (McGlynn and Magee, props. and mgrs.): Franklin, Pa., Jan. 5, Erie 6-8.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Northampton, Mass., Jan. 4, Westfield 5, Pittsfield 6, Adams 7, No. Adams 8, Troy, N. Y., 10-12, Saratoga 13, Ballston Spa 14, Mechanicsville 15, Amsterdam 17, Gloversville 18, Johnstown 19, Herkimer 20, Utica 21, 22.

PAYTON COMEDY (Isaac Payton; Pliny Rutledge, mgr.): Manhattan, Kan., Jan. 4, Beloit 7, Minneapolis 8.

PAY TRAIN (Chas. Halford, mgr.): Catskill, N. Y., 4, Middletown 5, Port Jervis 6, Allentown, Pa., 7, Pottsville 8.

PEARSON STOCK (A. Y. Pearson, mgr.): Joplin, Mo., Jan. 3-8, St. Joseph 24-29.

POST MASTER'S CHILD (F. M. Sigourney, mgr.): Woodsport, N. Y., Jan. 3, Syracuse 4.

PRISONER OF ZENDA (Dan Frohman, mgr.): Omaha, Neb., Jan. 3, 4, St. Joseph, Mo., 5, Kansas City 6-8, Atchison, Kan., 10, Topeka 11, Ft. Scott 12, Springfield, Mo., 13, Memphis 14, 15, Little Rock, Ark., 16, Hot Springs 17, Shreveport 18, Dallas, Tex., 19, Ft. Worth 20, 21, Waco 22.

PRODIGAL FATHER (Welcher and Riedel, mgrs.): New Orleans, La., Jan. 2-8.

PUDD'NHEAD WILSON: Grand Rapids, Mich., Jan. 4, 5.

PUDD'NHEAD WILSON (Theodore Hamilton): Norfork, Va., Jan. 5, Raleigh, N. C., 6, Atlanta, Ga., 7, 8, New Orleans, La., 9-15, Galveston, Tex., 16-18, Houston 19, Brenham 20, Austin 21, San Antonio 22, 23.

RAILROAD JACK: Billings, Mont., Jan. 5, Livingston 7, Bozeman 8, Helena 9, Butte 10-15, Anaconda 16-18.

RAILROAD TICKET (Blaney's; W. S. Butterfield, mgr.): Yonkers, N. Y., Jan. 4, Newburg 5, Troy 6-8, Boston, Mass., 10-15.

REAL WIDOW BROWN (A. Q. Scammon, mgr.): Pawtucket, R. I., Jan. 6-8.

RICE COMEDIANS: Newport, R. I., Jan. 3-8.

RICHARD MANSFIELD (A. M. Palmer, mgr.): Washington, D. C., Jan. 3-8.

ROBERT MANTELL (M. W. Hanley, mgr.): Ann Arbor, Mich., Jan. 4, Port Huron 5, London, Ont., 6, St. Thomas 7, Hamilton 8, Toronto 10-15.

ROYAL BOX (Chas. Coghlan; Liebler co., mgrs.): New York city Dec. 27—indefinite.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Haverhill, Mass., Jan. 3-8, Chelsea 10-15.

SECRET ENEMY (Liebler and Miner, mgrs.): New York city Jan. 3-8.

SHALL WE FORGIVE HER: Chicago, Ill., Jan. 3-8.

SHANNON COMEDY (Harry Shannon, mgr.): Evans City, Pa., Jan. 3-8.

SHANNON OF THE SIXTH (W. H. Power, mgr.): New York city Jan. 3-8.

SHANTY TOWN: Decatur, Ill., Jan. 7.

SHERMAN COMEDY: Taylorville, Ill., Jan. 3-8, Charleston 10-15.

SHORE ACRES (William B. Gross, mgr.): Circleville, O., Jan. 4, Lancaster 5, Newark 6, Zanesville 7, Canal Dover 8, Akron 10, Mansfield 11, Tiffin 12, Tremont 13, Fostoria 14, Marion 15, Findlay 17, Lima 18, Alexandria, Ind., 19, Anderson 20, Dayton, O., 21, 22.

SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Columbus, Kan., Jan. 4, Oswego 5, Chetopa 6, Coffeyville 7, Parsons 8, Independence 11, Eldorado 12, Winfield 14, Arkansas City 15, Guthrie, Okla., 17, Shawnee 18, Oklahoma City 19, Purcell, I. T., 20, Ardmore 21, Gainesville, Tex., 22.

SIGN OF THE CROSS (Frohman and Sanger, mgrs.): Pittsburg, Pa., Jan. 3-8.

SMYTH AND RICE COMEDIANS: Alliance, O., Jan. 4, Canton 5, Akron 6, Meadville 7, Oil City 8, Erie 10, Jamestown 11, Warren 12, Titusville 13, Bradford 14, Ridgway 15, Philipsburg 17, Altoona 18, Johnstown 19, Williamsport 20, Elmira, N. Y., 21, Canandaigua 22.

SALT OF THE EARTH: New York city Jan. 3—indefinite.

SECRET SERVICE (No. 1): Baltimore, Md., Jan. 3-8.

SIDEWALKS OF NEW YORK: Toledo, O., Jan. 2-5, Canton 6, Johnstown, Pa., 7, Lancaster 8.

SMYTH AND RICE COMEDY: Washington, D. C., Jan. 3-8, New York city 10-22.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Columbus, O., Jan. 3, 4, Toledo, 5, 6, Indianapolis, Ind., 7, 8, Milwaukee, Wis., 10-15, Detroit, Mich., 17-22.

SOUTH BEFORE THE WAR: Salt Lake City, Utah, Jan. 4-9, Provo 10, Lehi 11, Grand Junction, Col., 12, Aspen 13, Leadville 15, Salida 17, Canandaigua 18, Cripple Creek 19, Victor 20, Pueblo 21, Col. Springs 22.

SOUTHERN-PRICE (Richard Lambert, mgr.): Palatka, Fla., Jan. 3-8.

SOWING THE WIND: Detroit, Mich., Jan. 3-8.

SPAN OF LIFE (Wm. Calder, mgr.): Chicago, Ill., Dec. 27-Jan. 8, Louisville, Ky., 9-15, Cincinnati, O., 16-22.

SPEARS' COMEDIANS: Johnstown, N. Y., Jan. 3-8.

SPORTING DUCHESS (Frank L. Perley, mgr.): Decatur, Ill., Jan 5.

STAR GAZER (Joe Ott; Branch O'Brien, mgr.): Baltimore, Md., Jan. 3-8, Alexandria, Va., 10, Fredericksburg 11, Charlottesville 12, Richmond 17, 18, Hampton 19, Norfolk 20, 21, Petersburg 22.

STRAIGHT FROM THE HEART (Harry St. Ormond, mgr.): Philadelphia, Pa., Jan. 3-8, Providence, R. I., 10-15.

STRANGER IN NEW YORK (No. 1: Hoyt and McKee, mgrs.): Brooklyn, N. Y., Jan. 3-8.

STUART ROBSON (D. V. Arthur, mgr.): San Francisco, Cal., Dec. 27-Jan. 8.

STUTZ THEATRE: Gunnison, Utah, Jan. 3-5, Salina 6-8.

SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Washington, D. C., Jan. 3-8, Wilmington, Del., 10, Westchester, Pa., 11, Lebanon 12, Mahanoy City 13, Hazleton 14, Wilkes-Barre 15, Carbondale 17, Scranton 18, Williamsport 19, Elmira, N. Y., 20, Ithaca 21, Binghamton 22.

SWELL MISS FITZWELL (May Irwin; E. Rosenbaum, mgr.): New York city Nov. 15—indefinite.

TELEPHONE GIRL (Lederer and Co.): New York city Dec. 27—indefinite.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Trinidad, Col., Jan. 4, Las Vegas, N. M., 5, Albuquerque 6, El Paso, Tex., 7, San Antonio 9, 10, Austin 11, Brenham 12, Galveston 13, Houston 14, 15, Semple 17, Waco 18, 19, Corsicana 20, Dallas 21, 22.

THE DAZZLER (John F. Cosgrove, mgr.): Jackson, Miss., Jan. 4, Meridian 5, Mobile, Ala., 6-8, Birmingham 10, Chattanooga, Tenn., 11, Atlanta 12, 13, Augusta 14, Macon 15, Montgomery, Ala., 17, Columbus, Ga., 18, Americus 19, Jacksonville, Fla., 20, Charleston, S. C., 21, Spartanburg 22.

THE FOUNDLING (Cissy Fitzgerald; W. A. McConnell, mgr.): Sandusky, O., Jan. 8.

THE GIBNEYS (Morgan Gibney, mgr.): Steubenville, O., Jan. 3-8.

THE GORMANS (Mr. Beane from Boston; Charles F. Brown, mgr.): New Haven, Conn., Jan. 3-5, So. Norwalk 6, Peekskill, N. Y., 7, Kingston 8, Hudson 10, Amsterdam 11, Little Falls 12, Ilion 13, Utica 14, 15.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): St. Louis, Mo., Jan. 2-8, Buffalo, N. Y., 10-15, Philadelphia, Pa., 17-29.

TRIP TO COONTOWN (Wm. Black, mgr.): Boston, Mass., Jan. 10-15, Montreal, Can., 17-22.

THE SPOONERS (Edna May, Cecil; B. S. Spooner, mgr.): Camden, N. J., Jan. 3-8, Reading, Pa., 10-15, Lancaster 17-22.

THE HEARTHSTONE (J. D. Smithdeal, mgr.): Sandusky, O., Jan. 4.

THE PAIGES (Paige and English mgrs.): Boonville, Mo., Jan. 3-8.

THE WESTERNER (A. Milo Bennett, mgr.): Jacksonville, Ill., Jan. 4, Effingham 5.

THOMAS E. SHEA (Geo. H. Brennan, mgr.): Auburn, N. Y., Jan. 3-8, Baltimore, Md., 10-15, Philadelphia, Pa., 17-22.

TOMMY SHEARER (Earl Burgess, mgr.): Mahanoy City, Pa., Jan. 3-8, Freeland 10-15, Columbia 17-22.

TORNADO (Northern; Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Lowell, Mass., Jan. 3-5, Nashua, N. H., 6, Newburyport, Mass., 7, Exeter, N. H., 8, Lynn, Mass., 10, 11, Brockton 12, Taunton 13, Fall River 14, 15, Worcester 17-22.

TRIP TO CHINATOWN: Leavenworth, Kan., Jan. 4, Ft. Scott 5, Parsons 6, Coffeyville 7, Ft. Smith, Ark., 8, Little Rock 10, Pine Bluff 11, Hot Springs 12, Marshall, Tex., 13, Texarkana 14.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Newark, N. J., Jan. 3-8.

ULLIE AKERSTROM (Gus Bernard, mgr.): Dover, N. H., Jan. 3-8, Portsmouth 10-15, Biddeford, Me., 17-22.

UNCLE TOM'S CABIN (Al. W. Martin's): Pittsburg, Pa., Jan. 3-5, Tarentum 6, Mercer 8, Cambridge Springs 10, Erie 11, Dunkirk, N. Y., 12, Fredonia 13, Towanda 14, Le Roy 15.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Corning, N. Y., Jan. 5, Blossburg, Pa., 7, Elmira, N. Y., 8.

UNCLE TOM'S CABIN (Bell and Abby, mgrs.): Gallipolis, O., Jan. 4.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Hartford, Conn., Jan. 3, 4, Holyoke, Mass., 5, Greenfield 6, Athol 7, Gardner 8, Leominster 10, Fitchburg 11, Nashua, N. H., 12, Concord 13, Manchester 14, Lewiston, Me., 15, Fairfield 17, Waterville 18, Bath 19, Togus 20, Portsmouth, N. H., 21, Haverhill, Mass., 22.

UNDER THE DOME (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Winnipeg, Man., Jan. 4, 5, Grand Forks, N. D., 6, Fargo 7, Jamestown 8, Billings, Mont., 10, Livingston 11, Bozeman 12, Butte 13-15, Anaconda 17, 18, Helena 19, Great Falls 20, Hamilton 22.

UNDER THE POLAR STAR (Wm. A. Brady, mgr.): Buffalo, N. Y., Jan. 3-8, Detroit, Mich., 10-22, Chicago, Ill., 23-29.

UNDER THE RED ROBE: Buffalo, N. Y., Jan. 3-5, Rochester 6.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Ironton, O., Jan. 3-8, Portsmouth 10-15.

WAITE COMEDY (Eastern; C. L. Elliott, mgr.): Salem, Mass., Jan. 3-8, Lawrence, Mass., 10-22.

WAITE COMEDY (Western; D. H. Woods, mgr.): Wilkes-Barre, Pa., Jan. 3-15, Scranton 17-29.

WALKER WHITESIDE (Mason Mitchell, mgr.): Galesburg, Ill., Jan. 4, Burlington, Ia., 5, Peoria, Ill., 7, Davenport, Ia., 8, Iowa City 10, Ottumwa 11, Oskaloosa 12, Des Moines 13, Red Oak 14, Council Bluffs 15, Omaha, Neb., 16-19.

WARD AND VOKES (E. D. Stair, mgr.): New York city Jan. 3-8.

WAND OF FRANCE: Brooklyn, N. Y., Jan. 3-8.

WARNER COMEDY (Ben R. Warner, mgr.): Hutchinson, Kan., Jan. 3-8.

WEBB COMEDIANS (H. L. Webb, prop. and mgr.): Barnesville, O., Jan. 3-8, Bellaire 10-15, Youngstown 20-22.

WEIDEMANN COMEDIANS (Willis Bass, mgr.): Tyler, Tex., Jan. 3-8, Longview 10-15, Gainesville 17-24.

WHEN LONDON SLEEPS (Jas. H. Wallick, mgr.): New Orleans, La., Jan. 2-8.

WHITE HEATHEN (Ch

AL. REEVES: Jersey City, N. J., Jan. 3-8.
AMERICAN BEAUTIES BURLESQUE (Bryant and Watson, props.: C. G. Ball, mgr.): New York city Jan. 3-8, Philadelphia, Pa., 10-15, New York city 17-22.
BIG SENSATION (Flynn and Sheridan, props.): Brooklyn, N. Y., Jan. 3-15.
BLACK CROOK BURLESQUE: Binghamton, N. Y., Jan. 3-5, Scranton, Pa., 6-8.
BLACK CROOK (Sellers'): Pawtucket, R. I., Jan. 13, 14, Woonsocket 15, Boston, Mass., 17-22.
BOHEMIAN BURLESQUERS: Philadelphia, Pa., Jan. 3-8.
BON TON BURLESQUERS: Brooklyn, N. Y., Jan. 3-8.
BROADWAY BURLESQUERS: Baltimore, Md., Jan. 3-8.
CITY CLUB (Miaco's): Philadelphia, Pa., Dec. 27-Jan. 8.
FAY FOSTER: Philadelphia, Pa., Jan. 3-8.
FRENCH GAIETY GIRLS (J. H. Andrew, mgr.): Hudson, N. Y., Jan. 3-8.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Providence, R. I., Jan. 3-8.
HOPKINS' TRANS-OCEANICS (Eastern): St. Catherines, Can., Jan. 4, Lockport, N. Y., 5.
HYDE COMEDIANS: Brooklyn, N. Y., Jan. 3-8.
IN GAY PARIS: Helena, Mont., Jan. 4, 5, Butte 6-8.
IRWIN BROTHERS: Albany, N. Y., Jan. 3-8.
JOHN L. SULLIVAN (W. H. Sherwood, mgr.): Middletown, N. Y., Jan. 4, Bridgeport, Conn., 6-8.
KNICKERBOCKERS: Boston, Mass., Jan. 3-8.
LANG BURLESQUERS: Quebec, Can., Jan. 3-8.
LONDON BELLES (Rose Sydell; J. H. Barnes, mgr.): Indianapolis, Ind., Jan. 3-8.
MAY HOWARD: Cincinnati, O., Jan. 3-8.
MERRY MAIDENS BURLESQUE (Maurice Jacobs, mgr.): Detroit, Mich., Jan. 2-8, Chicago, Ill., 10-15, Buffalo, N. Y., 17-22.
MOULIN ROUGE: Paterson, N. J., Jan. 3-5, Cumberland, Md., 6, Fairmount, W. Va., 7, Akron, O., 8.
NIGHT OWLS: Fall River, Mass., Jan. 3-5.
OCTOROONS (John W. Isham, mgr.): Cincinnati, O., Jan. 3-8.
PARIS BEAUTIES (No. 1: Ed F. Jerome, prop. and mgr.): Greenfield, Mass., Jan. 3, 4, No. Adams 5, 6.
PARIS BEAUTIES (No. 2: Ed F. Jerome, prop. and mgr.): Scranton, Pa., Jan. 3-5, Wilkes-Barre 6, 7.
PARISIAN WIDOWS: St. Louis, Mo., Jan. 3-8.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Newark, N. J., Jan. 3-8.
RICE AND BARTON EXTRAVAGANZA: Syracuse, N. Y., Jan. 3-5, Rochester 6-8, Detroit, Mich., 9-15, Tiffin, O., 17, Kenton 18, Lima 19, 20, Springfield 21.
ROBIN HOOD, JR., BURLESQUE (Edwin Clifford, mgr.): Peoria, Ill., Jan. 2-5, Bloomington 6-8.
ROSE HILL (Rice and Barton, mgrs.): New York city Jan. 3-8, Philadelphia, Pa., 10-15, Pittsburg 17-22.
ROSSOW MIDGETS: Philadelphia, Pa., Jan. 3-8, Baltimore, Md., 10-15, Reading, Pa., 17-22.
RUSSELL BROS.: Pittsburg, Pa., Jan. 3-8.
SAM DEVERE: Brooklyn, N. Y., Jan. 3-8.
STEVE BRODIE (Gus Hill, prop.): Buffalo, N. Y., Jan. 3-8.
VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): New York city Jan. 3-8, Pittsburg, Pa., 10-15.
VAUDEVILLE CLUB (Weber and Fields): Cincinnati, O., Jan. 3-8.
WILLIAMS' OWN: Chicago, Ill., Jan. 2-22.
WOOD SISTERS BURLESQUE: Brooklyn, N. Y., Jan. 3-8.

MINSTRELS.

AL. G. FIELD MINSTRELS (Colored; W. A. Junker, mgr.): Paris, Ill., Jan. 5, Mattoon 6, Shelbyville 7, Pana 8, Taylorville 10, Decatur 11, Clinton 12, Lincoln 13, Petersburg 14, Havana 15.
AL. G. FIELD MINSTRELS (White): Lancaster, O., Jan. 4, Chillicothe 5, Portsmouth 6, Huntington, W. Va., 7, Charleston 8.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
GUY BROTHERS (G. R. Guy, mgr.): Canonsburg, Pa., Jan. 4, Waynesburg 5.
HI HENRY: Syracuse, N. Y., Jan. 5, Binghamton 8, Port Jervis 10, Middletown 11, Passaic, N. J., 12.
RICHARDS, PRINGLE, RUSCO AND HOLLAND (O. E. Richards, prop.; W. A. Rusco, mgr.): Seguin, Tex., Jan. 4, San Antonio 5, San Marcos 6, Austin 7, Waco 8.
WASHBURN MINSTRELS: Norristown, Pa., Jan. 4, Bethlehem 5, Allentown 6, E. Stroudsburg 7, Morristown, N. J., 12, Plainfield 13, Elizabeth 14, 15.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Brookville, Mass., Jan. 4, Palmer 5, 6, Holyoke 7-9.
CEBORNE (Hypnotist; John A. Pullwood, mgr.): Albany, N. Y., Jan. 3-8.
FLINT (Hypnotist; W. M. Sauvage, mgr.): Rockford, Ill., Jan. 3-8, Madison, Wis., 10-12, Dubuque, Ia., 13-15.
HENRY E. DIXEY (Edward L. Bloom, mgr.): Milwaukee, Wis., Jan. 3-8.
KELLAR (Dudley McAdow, mgr.): Chicago, Ill., Jan. 3-8.
NASHVILLE STUDENTS: Pueblo, Col., Jan. 5, 6.
PROJECTOSCOPE (Harry Young, mgr.): Richland Centre, Wis., Jan. 5, 6, Spring Green 7, 8, Mazomonnie 10, 11, Madison 12, 13, Elroy 14, 15.
THE HERRMANNS: Memphis, Tenn., Jan. 3, 4, Cario, Ill., 5, Paducah, Ky., 6, Evansville, Ind., 7, Indianapolis 13-15.
THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Spartanburg, S. C., Jan. 3-8, Athens, Ga., 10-15, Columbia, S. C., 17-22.
THE LORRETTIS (J. D. Hutchinson, mgr.): Oxford, Can., Jan. 4, Sidney 5, New Berlin 6, Richfield Springs 7, Waterville 8, Hamilton 10, Dryden 11, Owego, N. Y., 13-15.
THE SAGES (A. B. McDole, mgr.): Baltimore, Md., Jan. 3-15.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

The Frawley co. opened a two weeks' engagement at the California 20, after their return from Honolulu. All of the old favorites were warmly welcomed, and the audiences have been large throughout the week. The Railroad of Love was chosen as the attraction for the first three days and Shenandoah the last four and matinee. In the first-named comedy this co. is seen to the very best advantage, Frank Worthing and Blanche Bates being particularly happy in their respective roles of Lieutenant Everett and Cousin Val. Blanche Bates' good looks were particularly in evidence on Monday night. Like most handsome women, there are moments when she is at her best. Certainly she is one of the beautiful women of the American stage, and her freshness and youth lend additional charms to her vivacious countenance. When an actress is praised for her beauty it is usually assumed that she cannot act, but in this case such a presumption would be a false one, for above everything else her art stands out pre-eminent. Eleanor Robson, daughter of Madge Carr Cooke, made her first appearance in a part of any size as Viva Van Ryker, and, considering her short experience on the stage, acquitted herself most admirably. She has an undoubted future. Mr. Frawley's rendition of the part of Benny Demaresq was mirth-provoking. In parts of this character it is hard to find his superior. The remainder of the week was devoted to Shenandoah, which was rendered rather better than on the previous occasion. The play is not particularly suited to the members of the co., and Mr. Worthing is not at his very best in the part of Colonel Kerchival West. However, he is so artistic as to be always satisfactory at least. The other members of the co. were excellent in the same parts which they have heretofore played. An International Match 27-1.

Edwin Stevens' picturesque spectacle of Mother Goose was presented at the Tivoli 18 and is down for a long run. Everything is new and fresh—costumes, scenery, transformation scenes and all. The stage is filled with all the colors of the rainbow and everybody seems to change their costumes every time they leave the stage. Mr. Stevens, as Mother Goose is dressed so as to appear twice his natural size, and one of his most amusing bits is a cake walk with Mr. Leary, which wins much applause from the audience. Mr. Leary as a policeman is exceedingly funny. Miss Stockmeyer interprets the part of a tough girl with telling effect. Mr. Raffael and Mr. Dunbar have specialties. Mr. Branson dances, talks and sings in a characteristic manner. Tillie Salinger as Jack and Edith Hall as Jill have a number of elaborate costumes, and the latter dances and sings with unaffected grace. She is certainly an attractive little soubrette and has become a favorite with San Francisco audiences. The most attractive part of the performance lies in the numerous dances, which are the best ever produced at this house. The Mephistophelian Ballet, the Dance of the Mermaids, and the Frolic of the Butterflies are each and all novel in conception and executed with marvelous grace. The ballet master is Signor Remondi, and he is deserving of much credit, as is also Oscar Fest for his artistic transformation scenes.

A Run on the Bank is the excitement at Morosco's 20-25, the most startling features being the breaking of a balcony, a fifteen-foot fall for the heroine, an explosion, an attempted murder and several other minor mishaps. Fred J. Butler as an excitable old major from Tennessee is the hit of the performance, doing some exceedingly clever work. The remainder of the cast is filled acceptably and the play is drawing good houses.

At the Alcazar The Girl I Left Behind Me is proving an excellent attraction and will be run for two weeks 20-2. Wright Huntington and Frank Fanning appear to be the most happily cast, but the rest of the co. help to make up a creditable performance.

Lillie Wren, who replaced Gladys Wallis in the Frawley co. on its departure for Honolulu, has been compelled to retire from the co owing to ill health, which has been brought on by the tremendous strain of constant rehearsing incident to her assumption of so many new parts at the islands. Each play was only produced once. She was very successful during her short engagement, and her departure is a source of regret to the other members of the co. and to the management.

Pearl Landers, the clever juvenile actress, has been engaged specially for The Girl I Left Behind Me at the Alcazar. She is a favorite here and is certainly possessed of remarkable versatility.

At the Baldwin 27 Stuart Robson will produce The Jucklins.

W. W. KAUFMAN.

DENVER.

The week commencing 19 and closing with Christmas Day did not develop any theatrical novelties in this city. The Boston Lyric Stock co. at the Broadway presented The Mikado, which, on account of the great age of this individual, proved a bit somnolent. The fault, however, was not with the co., for it interpreted The Mikado about as well as that opera has ever been presented here. The production was a very pretty and adequate one, and the singing of both principals and chorus was excellent throughout. J. K. Murray as the Mikado and W. H. Clarke as Poo Bah, were in good voice and acted the roles very cleverly. Milton Aborn's Ko Ko was a grotesque performance, about as far away from the Gilbert and Sullivan characterization as it is possible to imagine anything, but made a tremendous popular hit. Alex Joel did a neat character bit as Nee Ban. Yum Yum does not offer great opportunity for the prima donna, but Clara Lane sang it sweetly and acted it well. Laura Rudesil made a charming Pitti Sing and sang and acted the part delightfully. Hattie Arnold's Katisha was a good character portrayal. By special arrangement with Francis Wilson, Erminie will be the bill Dec. 26-1.

Nellie McHenry produced A Night in New York at the Tabor 19-25. It is simply a rehash of a great many farce-comedies, good, bad, and indifferent.

Nellie McHenry, whose work is upon the same lines with which she has been identified for many years, is assisted in her unquestionably conscientious efforts by John Webster, Tony Williams, Billy Barry, Mildred Conners, Viola Raynor, and others.

Punch Robertson's co. occupied the boards at the Lyceum Theatre 19-25, presenting a repertoire consisting of The World, A Parisian Princess, The Buckeye, and Cinderella. The best work done by any member of the co. was that of Mrs. Punch Robertson, who, in the leading woman roles in the various productions, was good. Tennessee's Pardner 26-1.

The stock co. at the Orpheum 19-27 has been giving a double bill, Port Wine vs. Jealousy and Happy Jack. In the latter production Nellie Diamond and Ray Southard were exceedingly clever as Happy Jack and Black Sam respectively. Mr. Southard sings negro melodies excellently, being possessed of a melodious voice and a keen appreciation of negro characteristics. In the Trenches 26-1.

Sylvia Lynden, who has been the leading woman of the stock co. at the Orpheum Theatre some weeks, resigned 25. She will go East shortly to join the co. of a well-known comedienne. Miss Lynden is a handsome woman, possessing a good stage presence, and considerable histrionic ability as well.

J. K. Murray and Clara Lane will be starred next season by Manager W. A. Thompson, who has just closed a five years' contract with them. Mr. Murray and his wife will appear in plays somewhat upon the order of those made famous by William J. Scanlan, and a prominent playwright is now working upon a composition of that kind for their use. The fact that Mr. Thompson will star these two people does not signify that he will give up his connection with the Boston Lyric Opera co., as it will continue as an operatic organization under his direction next season.

F. E. CARSTARPHEN.

KANSAS CITY.

Secret Service was presented at the Coates Dec. 27-1. The expectations of a supporting co. were hardly realized, however. The Geezer 3-5.

In Old Kentucky drew good houses to the Grand Opera House Dec. 26-1. The co. was excellent, and included Lulu Tabor, H. B. Bradley, and Frank Dayton. A Contented Woman 2-8.

Gus Hill's Novelties were the attraction at the Ninth Street Opera House Dec. 26-1, and included a number of clever performers, as well as a few not so clever. The variety, however, was pleasing, and the audiences were satisfied.

The burning of the Auditorium has left the city desolate of its biggest playhouse, and it is therefore probable that it will be necessary to forego the pleasure of many of the big musical attractions which have heretofore been able to appear here. Paxton and Burgess' Woodward Stock co., which was playing at the Auditorium, filled out the rest of the week at the Gillis Opera House, but closed its season 26, finding that the house was not big enough to hold the crowds necessary to make it pay at the extremely low prices they had been offering.

The Boucher String Quartette gave a delightful concert at the Academy of Music 26, which was well attended and a thoroughly artistic success.

LATER.—Alexander Fraser, owner of the Auditorium, closed contracts 28 for rebuilding the house, and agreed to have it ready by Sept. 1. Paxton and Burgess have leased it for five years from that date, with privilege of five years more, and will run it as a low priced family theatre, with a stock co. and vaudeville. The house will be 134 by 148 feet, with seating capacity of from 3,000 to 3,500, of which about 2,000 will be on the lower floor. Mr. Fraser was paid $70,000 insurance, and will proceed at once to clean up the debris and commence work on the new building, for which most of the outer walls remain. Billy Warren was retained as treasurer, and the Woodward Stock co. will be the opening attraction.

FRANK B. WILCOX.

CLEVELAND.

New Year's week at the theatres has been a remunerative one, considering that the two leading houses offered nothing new. The Euclid Avenue Opera House had A Stranger in New York, which was seen here last season and early this. The Geisha 3-8.

Sowing the Wind was the attraction at the Lyceum 27-1. The Wizard of the Nile 3-5. Thomas W. Keene 6-8.

The Last Stroke was at the Cleveland 27-1. Fallen Among Thieves 3-8.

Great interest is being manifested in the engagement of Madame Melba and a fine co., who will render The Barber of Seville in Music Hall 5.

The Irving Dramatic Club, a local amateur co., produced Bound by an Oath at the Crowell Opera House, Glenville, 29, 30.

WILLIAM CHASTON.

INDIANAPOLIS.

At the Grand Digby Bell in The Hoosier Doctor gave two performances Christmas Day to good business; at English's The Sporting Duchess was given twice, the audiences filling the theatre.

Thomas W. Keene opened for three nights at English's 27, after a nine years' absence from the city. Louis XI., Julius Cæsar, and Richard III. were presented.

Katie Emmet turned people from the Park at nearly every performance 27-29 with The Waifs of New York.

W. W. LOWRY.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbott, Jessie P.
Anderson, Idah
Atkinson, Nance
Agnew, Clarisse
Armstrong, Kate
Alexander, Sara
Angus Katherine
Ashley Minnie
Burroughs, Marie
Bryerson, Mrs.
Bliss, Holbrook
Mrs.
Bloodgood John
Mrs.
Barber, Anabel
Bidwell, Sylvia
Barlow, May
Black, Belle
Bonehill, Bessie
Brandon, Ethel
Bascom, Ada Lee
Breyer, Ina
Banks, Maud
Capeonia, Madam
Comstock, Nellie
Crane, Marie C.
Cumley, Rena
Crawford, Bertie
Converse, Sara
Campbell, Camille
Cherry Sisters
Cartstedt, Claudia
Clark, Rose
Cann, Don
Chamberlain, Nelsie
Cooley, Lillian
Cameron, Annie
Cleveland, M.
Cutting, Minnie S.
De Frosay, Mme.
Depew, Freda
Dreux, Loraine
Davenport, Madge
De Dre, Sylvia
Dowling, Sadie H.
Dustin, R. J.
Donaldson, Drew
DeSekon, Adelaide
Dereckson, Marie G
Deronne, Marie
Dale, M.
Dumile, Mrs. Frank
Dyer, Estelle
Dalgleish, Kate
Davidson, Pauline
Elena, Florence
Eddy, Mildred
Emmett, Katie
Farra, Miss
Forbes, H. L.
Fiffe, Mabelle
Fillmore, Nellie
Fallen, Julia
Flint, Marina
Fisher, Alice
Farrington, Adele
Forbes, Nannie
Glover, Julia
Galloway, Louise
Graves, Virginia
Green, Lillian
Glover, Amelia
Gardner, Gussie
Granville, Nellie
Gray, Stella
Grapewine, Anna
Glover, Julia
Gilroy, Julia
Gilman, Lottie
Hibbard, Irene
Harcroft, Mrs. Geo.
Henrey, Ada
Haskell, Addie
Henderson, Mrs. G. L.
Harris, Cora
Hill, Cora
Hamilton, Leona
Hiller, Grace
Herring, Ella
Hill, G.
Henderson, Marie
Harger, Leontine
Henderson, Josie
Johnson, Geo.
Johnson, Sibyl
Johnson, Bertha
Jordan, Carina
Johnson, Blanche
Jordon, Evelyn
Jarbeau, Verona
Jennings, Laura
Janvier, Emma
Knott, Adelbert
Kimball, Corrinne
Kiskadden, Maud A
Kerlin, Louise
Lowell, Helen
Lane, Agnes R.
Lammert, Edith
Lindon, E. E.
Lassen, Letty
Linstedt, Leona
Le Roy, Marie
Lowe, Ollie
Lieb, Beatrice
Lewis, Jennie
Leland, Jennie
Morrissey, Mrs. J. W.
Morgan, Helen
Mayfield, F.
McNish, Mrs. Frank
Moore, Louise
Melba, Mdm.
Meek, Kate
Manning, Sadie
McCarthy, C. F.
Mackintosh, Louise
Maccart, Hilda
Melbourne, Lillian
Moore, Esther
Newman, J.
Newton, Elanor
Nelb, Emma
Nice, K.
Norton, Angeline
Osborne, Mrs. Geo.
Olcott, Vera
Palmer, Inda
Percelvel, Isabelle
Pryor, Cora
Perrault, Delphone
Parlington, Kate
Richards, Ruth
Reilly, E. V.
Raymond, Maude
Ralber, Clara
Russell, Laura
Rowland, Ellen
Rial, Louise
Ralph, Jessie
Rigsby, R. S.
Rothere, Merilan
Rock, Ida
Strong, Alma
Stanfield, Leontine
Sanford, Carrie
Soule, Brownie
Stockwell, L. A. Mrs.
Sanford Sisters.
Selby, Susie
Seltere, Clara
Sutton, Lillian
Scott, Grayer
Sydmuth, Louise
Swift, E. M.
Stokes, Emma
Selden, Maud
Scott, M.
Singer, Marian
Smith, Helen L.
Spellman, Lillian
Temple, Rose
Tracy, Helen
Tavary, Marie
Tuttle, Claire
Taylor, Bessie
Talbot, Edith
Tannehill, Bessie
Voss, Hattie
Wellis, Gladys
Winslow, Kate W.
Welch, Mrs. Chas.
William, Jean
Wheeler, Berenice
White, Mrs. Peter
Wayne, Ada
Warner, Effie
Williams, Maud
Westbrook, Bertha B.
Westbrooke, Alice L.
Williams, Mrs. F. E
Wyatt, Jessie
Washburn Sisters.
Wolford, Mrs. Arnold
Wallace, Etta
Wheeler, May
Walker, Ada L.
Williams, Lue
Weatherby, Belle
Welby, Gracie
Zell, Ada

MEN.

Armstrong, David W
Adolphe Trio
Anderson, Malcolm
Agt. John Griffith
Anderson, Richard
Acker, Chas.
Abele, Mr.
Anabach, Sol.
Adams, L. L.
Abom, Milton
Bartlett, Sidney
Barlow, Chas.
Bernhard, John
Bassett, Chas. G.
Brennan, Matthew
Belknap, E. S.
Barrington, Edwin
Brooks, Walter J.
Bowman & Young.
Broun, Sedley
Bennett & Morton.
Beall, A. B.
Bow, O.
Byrne, Chas. A.
Butch, Roy S.
Blande, W. F.
Busby, Barry C.
Beckwith, Wm. G.
Brownell, John
Black, J. J.
Baker, Moreton
Bliss, Jas. A.
Barry, William
Baldwin, Francis
Conley, Chas.
Carr, Herbert
Croxton, Frank
Collins, Phil E.
Campeau, Frank
Callaghan, C. E.
Canning, G. C.
Crompton, John
Courtleigh, W. F.
Creamer, T. P.
Cotton, Lincoln J.
Carleton, G. A.
Collins, Sam
Cohen, Gus.
Cunningham, A.
Carleton, Wm.
Clarke, Payne
Curtis, Willard
Caldara, Orme
Callicotte, Clyde
Connor, Thos.
Chavendon, Hal
Clark, W. T.
Clark, Horace
Chadwick, C. W.
Cotton, S. R.
Couldock, C. W.
Clifton, Geo.
Cantor, Nat B.
Driscole, Harry
DuCoin, Frank
Darley, M. O.
Dawley, J. L.
Demitt, Lorne
Frank Dennis, Will
Doyle, M. E.
Donnelly, H. G.
Drone, E. S.
DuBas, Fred
Danby, Chas.
Donohue, John
Donnelly, Jas. A.
Deagon, Arthur
David, Frank
Davis, Dan
Dyer, Wilbur
DeShetly, Wm.
Everett, Chas.
Earl, Harry
Emerrick, Geo.
Ellsworth, Mark
Esterbrook, F.
Eldrid, Gordon
Emmett, R. E.
Evanham, J. B.
Enright, Geo. W.
Edwards, W. F.
Elsler, O. L.
Fox, Franklin
Franklin, Joe.
Fisher, Emil
Fitzgerald, Owen S
Fields, Geo. H.
Frew, Chas.
Fitzpatrick, Stephen
Ferry, Edw.
Fay, Jos.
Felson, Al. H.
Ferris & Trevanion
Farrington, Rosa.
Frankel, J. W.
Foreman, Grant
Furness, R. A.
Fisher, Perkins D.
Floyd, Jefferson
Francis, Geo. C.
Foy, Louis
Foreman, Edw.
Graham, Harold
Guille, Monsieur
Guston, Henri
George, J. Ed.
Grau, Robert
Green, Wm.
Gorman, W. E.
Gallaher, G. W.
Gershman, Louis
Germain, Revel
Galland, W. C.
Graham, Thos.
Gilbert, J. E.
Gosselin Albert
Groh, E. J.
Garreck, Thos.
Hillyers, R. A.
Haig, Alex.
Heatherton, Harry
Hill, A. B.
Halstead, Jessie
Hinrichs, G.
Hunt, Jay
Hallett, H. J.
Hadgson, Jess
Harpstrite, J. W.
Hoffman, Earnest
Harrison, Mr.
Healy, Wm.
Hoffman, Harry
Hyde, Chas. G.
Henneberg, O. G.
Hayden, Frederic
Hastings & Wright
Hallen, Fred.
Henley, E. J.
Hart, Lee
Hawkins, Newton D.
Hanulton, W.
Hoddy, Lou P.
Hunting, Percy
Hague, Alex.
Hoover, J. R.
Howe & Edwards
Harbour, Fred P.
Holt, Mr.
Hart, A.
Hopper, Chas. H.
Hart, Percy
Heyd, E. F.
Herbert, Geo. W.
Heller, John
Haverly J. H.
Hughes, Gam
Irving, Phil
Jordan, Tom M.
Jenkins, S. L.
Krachoniser, Emily
Kelly, James A.
King, Everet
Kusell, Jule
Krafft, Otto
Klein, Martin
Keaker, Paul
Kennedy, James H.
Keer, Harry N.
Kunkel, Geo.
Kemper, Collin
Lane, John
Lissagang, Adol.
Labadie, Francis
Lake, Warren B.
Lyons, D. A.
LaMotte, Ira J.
LeClare, Geo.
LaRey, Louis
Lemoy, Mr.
Lyons, E. J.
Lease, Frank
Lawson, J. D.
Lipman, Milton
Leffingwell, J. D.
Lennon, Nestor
Learock, Harry
Mason, John
Mgr. Gibney Dancing Co.
Manley, Chas.
Middleton, Taylor
Mgr. Beasey Sisters.
Morrissey, James W.
Murray, J. K.
Morton, Michael
Morse, Frank F.
Maxwell, W. J.
Marion, Jas. J.
Major, E. H.
Mansett, Stephens
Murray, T. A.
Mgr. McCarthy's Mishaps
Murphy, J. A.
Moore, Eugene
Murray, Frank A.
McConnell, J. S.
Maltine, J. C.
Mgr. Corrinne Co.
Matthews, F. H.
Murray, H. M.
Morris & Daniels
McArdle, E. A.
McIntyre, E. C.
Millward, H. S.
Mason, E. R.
Miller Ashley
Moxley, T. H.
McWade, John F.
Meyer, H. J.
McCormack, Wm.
Maynard, Jerry
Meyer, Harry
Norcross, Frank
Newell, Arthur
Osborne, Mrs. Geo.
Olcott, Vera
Palmer, Inda
Percelvel, Isabelle
Pryor, Cora
Perrault, Delphone
Parlington, Kate
Richards, Ruth
Reilly, E. V.
Raymond, Maude
Ralber, Clara
Russell, Laura
Rowland, Ellen
Rial, Louise
Ralph, Jessie
Rigsby, R. S.
Rothere, Merilan
Rock, Ida
Strong, Alma
Stanfield, Leontine
Sanford, Carrie
Soule, Brownie
Stockwell, L. A. Mrs.
Sanford Sisters.
Selby, Susie
Seltere, Clara
Sutton, Lillian
Scott, Grayer
Sydmuth, Louise
Swift, E. M.
Stokes, Emma
Selden, Maud
Scott, M.
Singer, Marian
Smith, Helen L.
Spellman, Lillian
Temple, Rose
Tracy, Helen
Tavary, Marie
Tuttle, Claire
Taylor, Bessie
Talbot, Edith
Tannehill, Bessie
Voss, Hattie
Wellis, Gladys
Winslow, Kate W.
Welch, Mrs. Chas.
William, Jean
Wheeler, Berenice
White, Mrs. Peter
Wayne, Ada
Warner, Effie
Williams, Maud
Westbrook, Bertha B.
Westbrooke, Alice L.
Williams, Mrs. F. E
Wyatt, Jessie
Washburn Sisters.
Wolford, Mrs. Arnold
Wallace, Etta
Wheeler, May
Walker, Ada L.
Williams, Lue
Weatherby, Belle
Welby, Gracie
Zell, Ada
Rothere, Merilan
Rock, Ida
Strong, Alma
Stanfield, Leontine
Sanford, Carrie
Soule, Brownie
Stockwell, L. A. Mrs.
Sanford Sisters.
Selby, Susie
Seltere, Clara
Sutton, Lillian
Scott, Grayer
Sydmuth, Louise
Swift, E. M.
Stokes, Emma
Selden, Maud
Scott, M.
Singer, Marian
Smith, Helen L.
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Temple, Rose
Tracy, Helen
Tavary, Marie
Tuttle, Claire
Taylor, Bessie
Talbot, Edith
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Voss, Hattie
Wellis, Gladys
Winslow, Kate W.
Welch, Mrs. Chas.
William, Jean
Wheeler, Berenice
White, Mrs. Peter
Wayne, Ada
Warner, Effie
Williams, Maud
Westbrook, Bertha B.
Westbrooke, Alice L.
Williams, Mrs. F. E
Wyatt, Jessie
Washburn Sisters.
Wolford, Mrs. Arnold
Wallace, Etta
Wheeler, May
Walker, Ada L.
Williams, Lue
Weatherby, Belle
Welby, Gracie
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TELEGRAPHIC NEWS

CHICAGO.

The Promise of the Year to Come—Current Attractions—Hall's Notions.

(Special to The Mirror.)

CHICAGO, Jan. 3.

Standing upon the threshold of the glad new year, one finds the dear old MIRROR brighter, better and more prosperous than ever, and, to one interested in the good of the theatrical profession as I am, there is an encouraging and healthy sign and an excellent promise for 1898. And, furthermore, the outlook for the young year is bright and cheery, theatrically, in Chicago, which to me, who was born and brought up here, and who has seen the city grow magically, is probably best of all; for if the theatres prosper there is surely an era of prosperity in store.

No one in this part of the country should have a happier new year than Manager Harry J. Powers, of Hooley's, for when 1898 is but four months old he will become the lessee, as well as the manager, of the most uniformly successful theatre in the country. A bad house is a rarity at Hooley's, and just now Mr. Sothern is breaking all records there with Hope's new play, The Adventure of Lady Ursula. It has been almost impossible to buy a seat, and the sale for the third and last week of the engagement, which opened to-night, is enormous. Three matinees will be given this week to accommodate the crowds.

The Christmas dinner of the Forty Club, which took place at the Wellington last Tuesday evening, was attended by Henry E. Dixey, Frank Mordaunt, James E. Wilson, Herbert Millward, and other theatrical people, and Will Lackaye's unique and original Christmas card poem was passed around. The annual ladies' dinner of the club will take place Jan. 25.

Edward Freiberger—everybody in the profession knows Freiberger—has severed his connection with the *Inter-Ocean*, after over twenty years of service, and has purchased the *Saturday Evening Herald*, a popular society weekly, of which he is now sole editor and proprietor. If good wishes count for anything the popular secretary of the Forty Club will have money to burn before 1899.

The George Primrose branch of the Primrose and West Minstrels did well at the Grand Opera House last week, and to-night that popular Chicago favorite, Francis Wilson, opened his annual engagement there before an overflowing and enthusiastic house. His opera, Half a King, is better than ever.

John E. McWade, the baritone, recently returned from London, has retired from the stage, and has assumed the management of the Stock Exchange restaurant here.

Dixey, the magician, has reason to be proud of his first appearance here in the sleight-of-hand line. His two weeks at the Great Northern were very large. Last evening he was followed by A Bachelor's Honeymoon, which made a hit as presented by an excellent company headed by John T. Sullivan. The irrepressible "Frits" Thayer, late of Boston, was in advance.

After two big weeks of good old Den Thompson in The Old Homestead, McVicker's was given over last night to the inimitable Kellar, who entertained an immense Sunday night audience with his wonderful feats of magic. He has some startling novelties this season. His engagement is for but one week, and he is to be followed by The Sporting Duchess.

That Corse Payton must be a great man! He sends me the menu card of the Christmas eve dinner he gave his company at Troy, and it embraces Milwaukee and local beer as well as champagne, "and plenty of it," also cigars and cigarettes. Payton even carries his faith in a repertoire into his menus. He can't lose.

The Wizard of the Nile was well received at the Schiller last week, and last evening Marie Wainwright opened in Shall We Forgive Her. She will be followed next week by Fred Warde, who will give us his new play, Iskander. As it is the work of one of our old-time newspaper men, W. D. Eaton, we are much interested in seeing it. Mr. Eaton will be here on the opening night.

The Chicago Lodge of Elks is preparing for its big annual benefit, which will be given soon at the Grand. Features of the programme will be an old-time minstrel first part, directed by Brother "Happy Cal" Wagner, and an up-to-date version of Uncle Tom's Cabin, with Brother Dave Clayton as Topsy.

"Punch" Wheeler sent me an invitation to his Christmas dinner—three days after Christmas. I believe he delayed it on purpose. It was given at his apartments, which he shares in common with E. R. Mackay. They call the place The Breakers, "because it keeps them broke." The guest of honor was "Mr. Newton Beers." Mr. Wheeler also inclosed me the postal card Christmas menu of "Tom" Henry, of the Boston Columbia, and "Col." Charles A. Davis, "the intrepid Indian subduer" of The Great Train Robbery company. A feature line was "Sandwiches et Rilettes," and they tell me that Riley makes 'em great.

From a lady connected with New York Astor Library I have the following names for the soubrette album: Pleasant W. Huff (an anomaly), Greenberry Williams (deceased), and Pardon Worsley (which lets her out). The lady states that the persons thus afflicted have no theatrical affiliations, particularly the dead one, and I will enroll them on the honorary list.

You couldn't get within a block of the Alhambra yesterday. Why? Well, because Joseph Murphy opened there in The Kerry Gow, and Manager Harry could have sold camp chairs in State Street. Joseph is still working on the old plan, and will devote the last half of the week to The Shaun Rhue, supported by A Handful of Earth.

I had a good man in the police court the Monday after Christmas. On Christmas Day he got drunk three separate and distinct times, was arrested each and every time, and bailed out three times. He looked very much worn. It was the first continuous drunk I had seen since the inception of the vaudeville craze, and I let him go, though I was strongly tempted to beat him at his own game and fine him $10, $20 and $30.

The Banda Rossa "struck" at Central Music Hall on New Year's eve, and the audience was turned away. The row is with Manager Carl Rosenfeld over money matters.

Mrs. Leslie Carter enjoyed a very good week in The Heart of Maryland at the Columbia, closing Saturday evening, and last night One Round of Pleasure was presented.

The Electrician opened yesterday at the Bijou, and the attraction at the Academy of Music was The Last Stroke.

E. H. Sothern will return to Hooley's in April for two weeks to present The Lady of Lyons and his repertoire.

The stock company at Hopkins' is giving an excellent production of The White Slave this week.

Dangers of a Great City is the attraction this week up at Havlin's Theatre.

The New Year's performances at all of the theatres were very largely attended.

Well, here's hoping for many happy returns.

"BIFF" HALL.

BOSTON.

Dan Daly's Serious Accident—The New Year at the Theatres—Items.

(Special to The Mirror.)

BOSTON, Jan. 3.

There was an auspicious opening of the New Year at every Boston theatre. Especially fortunate was the Hollis Street, where Richard Mansfield had one of the biggest engagements that he had ever played in this city. He has always had wonderful success here, but I never saw the orchestra banished beneath the stage so early in an engagement before, and there it stayed clear through the week, while there were calls for seats enough to fill the theatre again, I should think. It was a wonderful engagement from a pecuniary point of view, and the artistic success was equal. To-night John Drew opened a fortnight's engagement, appearing in A Marriage of Convenience. A week from to-night Mr. Drew will give for the first time in America H. V. Esmond's comedy, One Summer's Day, which will be given a long run in New York, following appearances in Philadelphia, Brooklyn, and Washington.

Frank Daniels promises to have a wonderfully successful three weeks at the Tremont, judging by the way that his engagement opened to-night. The Idol's Eye was seen so recently in New York that there is nothing new that I can say about it, and nothing is necessary, for the opera speaks for itself. I am inclined to think that it will have even greater prosperity here than The Wizard of the Nile, which is saying a good deal. Mr. Daniels is at his best, and in his support Helen Redmond shows what marked progress she has made in two seasons. Norma Kopp is a new comer here, but Alf C. Wheelan has always been liked since the days when he played baseball against the reporters five years ago.

The Bride Elect, Sousa's new opera, opened a three weeks' engagement at the Boston to-night.

In Missoura shows the stock company of the Castle Square in a new capacity; it indicates that the latest successes of other stock companies and stars are to be given there, and in a style which will compare most favorably with the original presentations. That this order of things is satisfactory is shown by the patronage, which is up to high water mark every week, and has shown no indication of dropping in spite of other attractions in the city. Diplomacy and The Prisoner of Zenda are to follow, and photographs of Mary Sanders are to be given as the artist's souvenir to-morrow.

The Heart of the Klondike panned out in the most approved style at the Columbia to-night, and Tom Henry beamed with pride, for he named the piece, and the name was the thing which drew the crowd which packed the theatre. Boston has been Klondike mad for several months, and Klondike bar-rooms and Klondike sandwiches have been equally popular. Consequently this Klondike melodrama will have a big week. Laura Burt is not billed as the star of the production, but she might well be, for her work is the most interesting of the entire cast. She does not have to swing across chasms or break her neck riding horseback in this piece, but has ample opportunity to show herself the charming and effective actress that she is. Sheridan Block, who is another Boston favorite, is seen to special advantage in the play, and makes his customary success. The scenic production is one of the best ever shown in a melodrama on the Boston stage.

They will have A Hot Old Time at the Grand Opera House all this week, for that is the play which will draw ducats to Manager Magee's popular South End theatre. John and Emma Ray are the stars, and they will have as big popularity here in this piece as they have had in their vaudeville sketches. The company is a winner, for it is filled with favorites. John C. Leach can imitate a Chinaman to perfection, but he does other things in this piece, and Bernard Dyllyn has ample opportunity to display his voice.

What is practically another stock company has been established in Boston in a quiet but effective manner. Proprietor Lothrop at the Bowdoin Square has brought together an excellent organization which has been seen now in a number of melodramatic productions, and to-night the bill was Shadows of a Great City, which was given an effective presentation, and will be followed by Ranch 10. A reduction of prices went into effect to-day, and hereafter at matinees every seat in the house will be sold for 25 cents, while at night good seats on the floor and all the first balcony will be sold at that figure.

An unfortunate accident marred the opening of the engagement of The Belle of New York at the Park. In the first act Dan Daly was supposed to slide across the stage on a sort of trolley wire. In several places recently Mr. Daly had not cleared the entire distance across the stage, and the result was awkward for the situation. Consequently, when it came time for him to make the spring, he gave a tremendous lunge and brought his entire weight upon a part of the wire where there was a twist, weakening it. It snapped, and Mr. Daly was thrown more than twenty feet to the stage. He lay unconscious, and the curtain was rung down. There were doctors in the audience, and they were summoned to do whatever they might do to bring him to consciousness. For some time Mr. Daly lay behind the scenes before an ambulance was summoned to take him to the Massachusetts General Hospital. Meantime the performance had been resumed, with Stage Manager Harry Dodd in the comedian's role. At the hospital Mr. Daly was unconscious for more than a day, and it was feared that he had sustained a concussion of the brain and that the accident would result fatally. Fortunately, after a long time of suspense for the relatives in attendance near the bedside, he came to his consciousness and it was found that he would eventually recover from the effects of the terrible fall. Mr. Daly's part in the play was taken at the next performance by Harry Davenport, who made a distinct success. It was a hard task for him to follow a local favorite so strong as Mr. Daly, but Mr. Davenport is himself a favorite here. He introduced a new make-up for the character, and gave much that was new. This is the second and last week of the engagement.

Although not of a dramatic nature the attraction at the Museum this week is of striking interest on account of its novelty. For two weeks the Austrian passion play will be given a cinematographic presentation which will be well accompanied by a lecture by Professor Ernest Lacy. The novelty had a crowded house to-night, and the indications for the fortnight are encouraging.

Sadie Hasson, in A Kentucky Girl, is the attraction at the Grand, the stock company of the house furnishing the support.

A Trip to Coontown is the play at the Palace this week, giving a new style of entertainment to the patrons of that house.

James Gilbert has been engaged as stage-director for the production of the three plays which are to be given at the Bijou for the benefit of the Invalids' Aid Society. A special New York cast will do Mrs. Sutherland's comedy, In Far Bohemia.

Marie George has been obliged to retire from The Belle of New York on account of illness. She went to New York after the performance at the Park, Jan. 1, and her doctor forbade her return for the present.

Beatrice Cameron was missed on the occasion of Richard Mansfield's annual engagement, but her absence from the company made it possible for Edith Evelyn, a charming Boston girl, to make a most substantial success in several important characters.

Julius Cæsar was given by the students of Boston College last week with excellent effect.

The Royal Box will come to the Hollis Street with Charles Coghlan at an early date. He has not appeared here for many seasons.

Rachel Noah France read a paper about Shakespeare's heroines before the members of the Playgoers' Club last week.

Helen Guest, of this city, has been engaged to play the title-role of The Real Widow Brown.

J. Walter Kennedy begins his season at Webster this week. Faithe Oberg, who is a member of his company, was at one time a prominent contributor to the Sunday *Journal* over the signature of Floy French, and her story of Washington Street at midnight attracted much attention.

Thomas W. Keene is the only Shakespearean star of the season at the Grand Opera House. Shakespeare has never been the long suit of the patrons of that house.

So favorable an impression did Henry Chanfran make in Kit at the Bowdoin Square that he has been engaged to return to appear in The Octoroon.

Horace Lewis, of the Castle Square, has a large stock of curios, and at Christmas he received an interesting addition in the shape of a pint pewter mug sent him from London by E. W. Morrison. It is known to have been used as a stage prop in the production of She Stoops to Conquer at Covent Garden in 1820, and the fact that it bears the city of London stamp, a crown pierced by an arrow, indicates that it is fully a hundred years old. Upon the front is the word Woolpack, indicating that it was a part of the bar outfit of some old tavern of that name. Near the handle is the seal of the Players' Club of New York, with the initials of giver and recipient. Mr. Lewis proposes to hang this cup upon his hook in the famous grill room of the Players' Club.

The Mysterious Mr. Bugle will be the next dramatic attraction at the Tremont.

At the New Year's Eve entertainment of the Boston Press Club there was an admirable bill furnished by artists from Keith's and other theatres. M. J. Keating was chairman of the Entertainment Committee, and the success was due to his efforts.

Paula Edwardes has been receiving no end of social attention during the engagement of The Belle of New York.

A friend at Manchester, N. H., tells me that when Margaret Mather was there last week she was asked to write her name in an autograph album, and this was the sentiment penned: "My last visit to Manchester." A light house was the cause.

Mrs. Frank J. Keenan, of Winthrop, has been entertaining Mrs. Charles W. Boyd, of New York, and gave a "Dutch supper" in her honor last week.

To theatrical people there are a number of interesting statistics in the tax list of Boston. The estate of John Stetson, Jr., includes real estate valued at $1,219,200, and the same is taxed for $15,849.60. The personal estate of Eugene Tompkins is set at $85,000, his tax being $1,107; Lotta Crabtree's real estate is valued at $430,000, the tax being $5,460.

Many professional friends of the late Harry Knight—Harry H. Berry was his real name—attended the funeral last week from the residence of his sister, Mrs. J. C. McGarrey, in Roxbury. The burial was in Woodlawn Cemetery, Chelsea.

From San Antonio, Texas, there came an anonymous Christmas card. Down at the bottom was printed: "San Antonio is an Ideal Health Resort," while above was written: "There'll be a hot time in the old town to-night." I will look in THE MIRROR next week to see who has been getting warm in San Antonio.

Julius Johnson, who has been connected with the Columbia for some time, was married on Dec. 26 to Marie Fitzgerald, of South Boston.

Annie Clarke returned to the Boston stage last week, playing Madame de Targy in A Parisian Romance, supporting Richard Mansfield.

Henry Haynie, president of the Playgoers' Club, explains that his recent remarks before the New England Woman's Press Association were imperfectly reported.

When Olive Oliver was here with Richard Mansfield's company she was entertained by friends on Beacon Hill.

Rumor has it that Adah Richmond was at one time offered $25,000 to stop her suit against the estate of John Stetson, Jr., but that she would not accept that amount.

Sixty actor children now in Boston had a Christmas tree at the Dorothea Dix House, Dec. 28. There were presents for everybody, and in the programme of songs and dances the children found themselves entertained and entertaining. Young Harry Dixey was one of those present.

Laura Burt and her mother are being entertained by society friends during her visit to Boston with The Heart of the Klondike.

There have been labor troubles behind the scenes at the Park and Boston, and all the stage hands but two quit work Dec. 27. In spite of the strike there was no trouble in giving the performance, and everything went along in a satisfactory manner so far as an audience could see. The matter was brought up before the Central Labor Union yesterday, and that body endorsed the strike and voted to give it pecuniary aid if necessary.

William Condit, said to be a member of the In Town company, was sentenced to three months in the House of Correction for larceny. The case was described in last week's MIRROR. Charges against his companion were not pressed.

JAY BENTON.

WASHINGTON.

Richard Mansfield at the Lafayette—W. H. Crane—Comedy and Drama.

(Special to The Mirror.)

WASHINGTON, Jan. 3.

W. H. Crane in his new comedy, A Virginia Courtship, is the attraction at the New National Theatre to-night. As Major Richard Fairfax, an impoverished, peppery, hot-headed type of the old Virginian, with an exaggerated sense of honor, Mr. Crane wins new honors. The supporting company includes William Boag, Walter Hale, Percy Brook, Boyd Putnam, Charles F. Goldhold, George F. Devere, William R. Butterfield, Vincent Serano, Annie Irish, Percy Haswell, Kate Lester, Louise Closser, and Frances Stevens, all of whom appear to advantage. Primrose and West's Minstrels will follow for a return engagement.

Richard Mansfield, under the management of A. M. Palmer, commenced his annual Washington engagement at the Lafayette Square Opera House to-night to an extremely large and fashionable audience. The bill was G. Bernard Shaw's new play, A Devil's Disciple, which was received with great favor and applause, and resulted in several curtain calls for Mr. Mansfield, whose dare-devil Dick Dudgeon was a new artistic surprise for his host of Washington admirers. Beatrice Cameron was charmingly efficient in a role of strength and character, and shared in the honors. Various members of the strong support, notably Minna Monk, Ben Johnson, A. G. Andrews, Arthur Forrest, Joseph Weaver, William Courtenay, and W. H. Griffith, made hits. The Devil's Disciple will be given four performances. The repertoire will include a single presentation each of A Parisian Romance, Beau Brummel, and Dr. Jekyll and Mr. Hyde. The week from the advance sale looks like a large one, which will end as usual in an audience that will test the capacity of the house to see Jekyll and Hyde. At last season's performance of the play breathing room was at a premium. E. S. Willard will come next.

Smyth and Rice's production of Du Souchet's comedy, My Friend from India, introducing popular and well liked Frederick Bond and a strong company, including the favorites Helene Remier, May Vokes, John F. Ward, and John B. Mahar, opened to a first-class audience at Metzerott's Columbia Theatre. Richards and Canfield in My Boys to follow.

The Sunshine of Paradise Alley, Denman Thompson and George W. Ryers' enjoyable and interesting story of the slums, is witnessed by a very large and well pleased audience at the Academy of Music. John D. Griffin, John Walsh, and Mrs. Charles Peters retain their prominence in the comedy roles, and others of talent and capability fill the long cast of minor parts with decided credit. The singing of Thomas E. Clifford, James Bradley, and H. W. Frillman meet with many encores. Northern Lights is the next attraction. A Boy Wanted, Charles E. Blaney's successful laugh producer, which last season at the Grand Opera House played to a record-breaking week at popular prices, opened to-night at the same stand to what looks like a reproduction of the former success. The new boy is Eddie Heron, and he fills the leading role in a clever and conscientious way. Nellie O'Neill, the bright little soubrette, still remains, and the remainder of the company comprise in a majority the favorites of last season. Gilmore and Leonard's Hogan's Alley company follows.

The proprietors of The Passion Play, which for the past two weeks has been the attraction at the Columbia Theatre, were made defendants Dec. 31 in a suit brought by T. Cushing Daniel, trustee for Christopher Armat, John H. Armat, and Selden B. Armat, who claim that the methods employed in producing the views is an infringement upon certain patent rights exclusively owned and controlled by the plaintiffs. The device for presenting scenes in a life-like manner is involved in the proceedings. The principal defendants are W. W. Freeman and Ernest Lacey, who are presenting the lecture and pictures, as well as Managers Frank B. and O. S. Metzerott, of the Columbia Theatre, for the reason that the entertainment was given in their house. Fifty thousand dollars is the very modest sum the plaintiffs claim as damages. The proceedings are very much the same as were instituted against the biograph some time ago by the complainants in this suit, and which case is now pending in the District Courts.

There was no performance at the New National Theatre Thursday night on account of the illness of Fanny Davenport, who was taken sick late in the afternoon with a sudden attack of acute neuralgia. Cleopatra was to have its first presentation of the week, and a very large audience had to be dismissed.

N. Du Shane Cloward, the baritone singer and widely known director of musical assemblies, has been engaged by the Passion Play company for the rendition of classical, religious music. This feature, given from the rear, and introduced last week, proved a most important addition.

William Gillette, the actor and playwright, was a guest of Senator Joseph R. Hawley, of Connecticut, last Thursday evening at a dinner given in his honor. Mr. Gillette, a Connecticut boy born and bred, was surrounded by guests, all natives of the Nutmeg State. A large theatre party witnessed the play afterward.

In keeping with the recent ruling of the Court of Appeals, Mary Sanders Winter, the actress, and her husband, Percy Winter, last Wednesday in Circuit Court, No. 1, entered a "non-suit," in the case in which it was sought to recover from Richard Mansfield money claimed to be due for services under a contract. It is understood that another suit will be instituted this week during Mr. Mansfield's engagement here.

By general request William H. Crane will give a performance of The Senator Saturday, the closing night of his engagement at the New National Theatre.

Mrs. Fiske in Tess of the D'Urbervilles at the Grand Opera House last week played to big business, notwithstanding severe inclement weather on several occasions. The Wednesday matinee, usually poorly attended, crowded the big auditorium. Noticeably in the vast throng was the entire Secret Service company from the Lafayette Square, who were pronouncedly enthusiastic in their appreciation.

JOHN T. WARDE.

PHILADELPHIA.

Quakers Support Grand Opera—Current and Coming Attractions—Notes and Comments.

(Special to The Mirror.)

PHILADELPHIA, Jan. 3.

Grand opera under the Damrosch-Ellis management at the Academy of Music thus far has been the most successful season financially that has ever been held in this city. Tannhäuser to-night drew a large and brilliant audience. Die Walküre and Siegfried are to follow as evening performances this week, with Barber of Seville for the Saturday matinee. Next week closes the season for this city, and introduces Madame Nordica as Brunnhilde in Die Götterdämmerung, this being her only appearance here. Verdi's Aida is also underlined for next week.

James A. Herne with Shore Acres continues this week at the Park Theatre to large patronage, receiving the highest endorsement from the entire press for his wholesome and interesting picture of New England life, interpreted by

a company of exceptionable talent. Next week Mrs. Fiske will appear in the first Philadelphia production of Tess of the D'Urbervilles. Mrs. Fiske's engagement promises to be the most brilliant of the entire season. All the rival theatres have entered their biggest attractions against her in the hope of stemming the tide. The rival stars include William Gillette, John Drew, Fanny Davenport, and Julia Arthur.

The Castle Square Opera company at the Grand Opera House is giving a splendid representation of Sinbad. This operatic organization is noted for its fine singers and large chorus, and is playing nightly to the capacity of the house. For coming week The Little Trooper, with Anna Lichter added to the cast.

A New Year's dinner took place on the stage of the Grand Opera House between the matinee and evening's performance, two hundred ladies and gentlemen of the Castle Square Opera company being invited by Manager Charles M. Southwell and his charming wife. Many witty and appropriate speeches were made. Henry W. Savage, the projector and financial sponsor and inaugurator of this operatic combination, gave the following toast: "THE NEW YORK DRAMATIC MIRROR, that has made the Castle Square Opera companies famous throughout the world."

Julia Arthur, with A Lady of Quality, made her bow this evening at the Chestnut Street Opera House. She is surrounded by an excellent supporting company, and made a fine impression in the title-role. A Lady of Quality is booked for two weeks, and will be followed Jan. 17 by Denman Thompson.

Never Again is at the Broad Street Theatre for a two weeks' term. John Drew follows Jan. 17. Sousa's The Bride Elect Jan. 31.

Chestnut Street Theatre continues for second week with Jack and the Beanstalk to declining business. William Gillette in Secret Service follows Jan. 10 for two weeks.

Girard Avenue Theatre has this season secured many prominent plays and successful productions, and Manager Charles L. Durban is entitled to great credit for his business management. To-night the house was crowded to see The Nominee. The interpreting cast includes Frank B. Hatch, Edward M. Bell, Valerie Bergere, and other favorites. The farce of The Little Rebel opens the programme. For week of Jan. 10 Jim the Penman.

Miss Philadelphia received a royal welcome to-night at the National Theatre, where it remains for the week. Joseph Cawthorne represents William Penn, Jr.; Elvia Crox Seabrooke is the prima donna soubrette, supported by William H. West, Queenie Vassar, Leonard Walker, Georgia Stewart, Arthur Connelly, Collins Sisters, Bootblack Quartette, and a very large chorus. The Sidewalks of New York follows Jan. 10. Heart of Klondike 17.

Forepangh's Theatre has an attractive feature in William A. Brady's realistic melodrama Humanity, with the original New York equipment, including six horses, twelve fox hounds, and intricate mechanical effects. For week of Jan. 1 The Wife.

For Sweet Charity, twenty-seventh annual benefit Philadelphia Lodge, B. P. O. Elks, Chestnut Street Opera House, matinee Jan 27.

Standard Theatre, with the new stock company, daily matinees and wide awake methods, enters the new year with bright prospects. The attraction for week is The Two Orphans, with Charlotte Titteli, John J. Farrell, Lillian Dean, Lizzie Kendall, Marie Leroy, Flossie Loux, and capable support. My Partner week of Jan. 10.

Sousa's Band is booked at the Academy of Music Jan. 21, matinee and evening 22.

Christmas Echoes.—Manager Charles L. Durban, of the Girard Avenue Theatre, owns a handsome gold watch, with kind regards of the employes; and J. Howard Sheeler, associate manager, sports diamond cuff buttons, received from same source.

Fanny Davenport's engagement of three weeks was inaugurated this evening at the Walnut Street Theatre with Fedora, to be followed by La Tosca during latter part of the week. For second week Joan (formerly called Soldier of France). Cleopatra is underlined for closing week.

A clever and original idea was inaugurated with the New Year by Manager Charles M. Southwell, of the Grand Opera House, and is worthy of being followed by managers of theatres throughout the country. He has added to his staff of employes a trained nurse, a neatly gowned young woman with the necessary skill for the treatment of such cases of illness as may occur during the performance when a large audience is present. The prompt attendance and attention of an experienced nurse while a physician is being summoned may save avoidable suffering and in a critical case save human life.

The People's Theatre is now in a class by itself, and starts in the new year with a reduction in their scale of prices, with the hope of attracting larger patronage. Straight from the Heart is offered this week with best reserved seats at fifty cents, and balcony reserved at twenty-five cents. Best seats at all matinees twenty-five cents.

Eleventh Street Opera House, with Dumont's Minstrels, is doing a splendid business. The living sheet music, of which the notes are the heads of living darkies, who give the note of music its real sound and effect under the conductorship of a dark-skinned Sousa and his dusky band, has proven a great feature.

The betrothal of William Daniels, better known as William Danforth, and Norma Kopp, both of Frank Daniels' Idol's Eye company, is announced, and the wedding bells will ring next Summer.

Gilmore's Auditorium is packed to-night with the Rossow Midgets combination as the card. Gayest Manhattan follows Jan. 10. Merritt and Davis company in McSorley's Twins to follow.

John and Emma Ray in A Hot Old Time will play their third engagement this season in Philadelphia next week. S. FERNBERGER.

ST. LOUIS.

A Car of Scenery and Horses Burns—Kathryn Kidder to Leave the Stage.

(Special to The Mirror.)

ST. LOUIS, Jan. 3.

About 1.30 o'clock Sunday morning, when about thirty miles east of Kansas City, on the Wabash, the car containing the three horses, wardrobe and all the scenery of the In Old Kentucky company, attached to their special train bringing them to St. Louis, was completely destroyed by fire. In spite of this drawback the regular performance was given in the afternoon. As soon as Manager Garett, of Havlin's, where they were to appear, was notified of the accident he hurried about and gathered wardrobe enough for the company. A new drop was painted in time for the evening performance. Manager Garett used his horse, "All Ablaze," which was given him a short time ago by Al. Spink, and which was used by him in his production of The Derby Winner two seasons ago, taking the place of "Queen Bess." A complete set of scenery was sent from Milwaukee Sunday by Manager Litt on receipt of a dispatch telling of the fire, and it arrived to-day. The horses were valued at $5,000 and the scenery and wardrobe at $8,000. The members of the company lost all their clothing, except that in several hotel trunks sent by an earlier train. The fire caught from sparks from the engine. The horses and most of the scenery could have been saved had the engineer stopped at once when notified, instead of running ten minutes after being signaled. Some of the people were slightly burned while trying to save the horses.

To-night the Bostonians begin their engagement at the Century with The Serenaders. The company includes many St. Louis favorites.

The Old Homestead began an engagement at the Olympic Theatre last night before a large audience. Denman Thompson appeared in his original role.

Manager McManus has at his pretty Fourteenth Street Theatre the veriscope, giving pictures of the Corbett and Fitzsimmons contest. The engagement began last night.

Hopkins' Grand Opera House has an exceptionally brilliant bill this week, and the two performances yesterday drew crowds. My Partner was given by the stock company. The vaudeville features include the re-engagement of the R. J. Jose Quintette, Melrose Brothers, Moreland Thompson, Harry Armstrong, Mabel Cassidy, Mathews and Harris, De Hollis and Valore, and Visions of Art.

The Two Orphans was given at the Imperial yesterday. Victory Bateman appeared as Louise after a two weeks' rest and made a big success in the part. New scenery and correct stage accessories were used and the two audiences were large ones.

Weber's Parisian Widows' Burlesquers was the Standard's attraction yesterday. The audiences were large and enjoyed the show, which was right up to the mark.

The theatrical sensation of the week was the collapse, physically, of Kathryn Kidder in Belleville last Sunday night. Her whole heart was wrapped up in the first presentation of her own play, Loves at War, at the Fourteenth Street, a couple of nights week before last. The press did not take to it kindly and criticised it very severely. It was withdrawn after two performances. Miss Kidder, who had been ill for several weeks, kept bravely up until after the performance at Belleville last Sunday night, when she broke down. She was so ill that it was decided to disband the company. They returned to St. Louis the following day, Miss Kidder going to the home of a friend, her condition being so critical that no one was permitted to see her. The company were paid their salaries in full and their fares paid to New York, for which place they left Tuesday. It is said that Miss Kidder has retired permanently from the stage.

Pat Reilly, while here last week, was robbed of a valuable diamond stud, valued at $250.

Colonel Hopkins and Manager Lew Parker contemplate some changes at their theatre in a few days. It is said that the supper hour will be abolished, the programme running from 1 to 5 and from 7 to 11. There will also be some changes in the stock company.

Fate Goodbar, the manager and proprietor of McFee's Matrimonial Bureau, is in town, having closed his tour in Texas a few days ago.

Mrs. Rosemary Conroy Alexander, who returned recently from Boston, where she has been studying music for two years, will sing at the Imperial next week.

Catherine Campbell will return to St. Louis to-morrow after a two weeks' visit in Indianapolis, and will rejoin the Hopkins' Grand Opera House Stock company, appearing next week.

Hopkins' supper hour intermission will hereafter be half an hour to clear the house.

Ralph Stuart has been specially engaged by Colonel Hopkins for the St. Louis stock for the rest of the season, appearing next Sunday. His company in Jim the Westerner has gone to Chicago for a two-weeks' engagement, when they will close. W. C. HOWLAND.

CINCINNATI.

Current Attractions — Manager Prohibits "Coon" Songs—Local Gossip.

(Special to The Mirror.)

CINCINNATI, Jan. 3.

De Wolf Hopper and his opera company in El Capitan began a big engagement at the Grand to-night. The house was packed and Sousa's rhythmic march was encored many times. Bertha Waltzinger and Edna Wallace Hopper made strong impressions. A Stranger in New York is underlined.

The Cherry Pickers was produced at the Walnut yesterday afternoon.

The management of the Pike seemed to have gauged well the popular taste when it decided to have a stock company. Last week The Charity Ball drew well; and for the week beginning Sunday afternoon All the Comforts of Home will be given. Matinees are given Sundays, Wednesdays and Saturdays, and a new play will be put on the boards each week. The audiences yesterday were large.

John W. Isham's Octoroons, comprising thirty-five people, are giving a varied and pleasing programme at Heuck's this week. Songs, dances and sketches make up the evening's entertainment.

The English melodrama The Black Flag, made famous by Ned Thorne and Nat Goodwin, is the bill for this week at the Star, given by Brady's Stock company. The role of the hero is taken by Willis Granger, and Selma Herman appears for the first time in this city in a boy's role. Business so far has been satisfactory.

Mlle. Vea Latta, D'Alma's Dog and Monkey Circus, Kitty Mills in songs and dances, and the stock company in Best Mr. Good are the attractions at Avery's Museum. Major Avery has issued an edict forbidding the singing of "coon" songs. He claims the public has had a sufficiency of such music.

Homer Sheridan, the press representative of Avery's Museum, has opened a vaudeville booking agency in connection with his newspaper duties, and is meeting with great success.

Dr. Nansen will lecture at Springer Hall Jan. 7.

The Cincinnati Orchestra and Reed Band, in full military uniform, has been engaged to appear at every performance of El Capitan for the new "Stars and Stripes" finale. WILLIAM SAMPSON.

BALTIMORE.

E. S. Willard at Ford's—Other Bills—The Sick List.

(Special to The Mirror.)

BALTIMORE, Jan. 3.

This evening E. S. Willard commenced a week's engagement at Ford's, appearing for the first time in Baltimore as David Garrick. Mr. Willard's interpretation of this now famous role was most satisfactory, and was in all respects distinctly his own, differing entirely from the conceptions presented by the distinguished actors who have preceded him in the part. The supporting company is very good and contributed materially to an artistic performance. Mr. Willard will be followed by The Geisha.

Secret Service, with William Gillette in the main role, was presented this evening at the Academy of Music. Jack and the Beanstalk will follow.

Christopher, Jr., was presented by the stock company at the Lyceum to an audience that crowded Manager Albaugh's home-like house to the doors. The company created another favorable impression, and again demonstrated its versatility. Richard Mansfield will follow next week. The week following will witness the return of the stock company in Diplomacy.

Hogan's Alley proved attractive to the patrons of the Holliday Street, and will undoubtedly do a good week. Thomas E. Shea, in The Man-o'-War's Man, will follow.

Joe Ott appeared to-night at the Auditorium Music Hall in his astronomical farce-comedy, The Star Gazer. Mr. Ott is a happy comedian, and he had quite a number of clever people with him. Next week the Rossow Midgets Vaudeville company will doubtless prove a drawing card.

Sam Bernard and Dan McAvoy's Broadway Burlesquers are the attraction at Kernan's Monumental. The Bohemian Burlesquers are underlined.

Jane Rivers, daughter of John Flood, of the Lyceum Stock company, has been seriously ill at the Maryland University Hospital for several weeks. She has improved sufficiently, however, to join her father to-day at his hotel.

Manager Charles E. Ford, who has been ill at his country home, is improving.

Tunis F. Dean, business-manager of the Academy of Music, is slowly recovering from a threatened attack of typhoid pneumonia. HAROLD RUTLEDGE.

CHARITY REMEMBERED IN REVELRY.

Under management of William A. Brady, a masquerade ball was given on New Year's eve in Madison Square Garden. Among the prizes offered were some for beauty, and some for the "best sustained characters." Annabelle Moore was awarded the first prize for beauty, although the competition in this department is said to have been exceedingly close. The character prizes went to Mildred Holland and Edith Fassett, who appeared in their stage make-up as the Two Little Vagrants. Sweet charity was not forgotten in the midst of revelry, as is attested by the following letter, received yesterday by Assistant Secretary Adolph Bernard, of the Actors' Fund, from Manager Edward C. White, of Two Little Vagrants:

Enclosed please find check for $30, collected by Mildred Holland and Edith Fassett at a masque ball given at Madison Square Garden, Dec. 31, while impersonating the Two Little Vagrants. Deciding that the Actors' Fund does the most good, I take great pleasure in forwarding the sum to the Fund.

DALY SECURES LA POUPÉE.

Soon after Oscar Hammerstein closed Olympia and made an assignment, Augustin Daly cabled from Europe that he would like to arrange a transfer to himself of the American rights of La Poupée. Owing to the existence of legal obstacles such an arrangement could not be effected at that time.

On Mr. Daly's return to New York he renewed his offer, and last Friday negotiations were brought to a close, the outcome being that Mr. Daly now controls the rights to La Poupée in this country.

Mr. Daly intends to produce the opera at his theatre about Easter, which will give him ample time to revise the book of La Poupée and give due attention to the stage setting and other important features of a first-class production.

THE AFFAIRS OF OLYMPIA.

Andrew Freedman, who was recently appointed receiver of Olympia, filed a bond last week for $100,000 and immediately proceeded to advertise for genuine bids for a lease of the property. Up to yesterday about fifty bids had been received, which shows that there are a lot of managers anxious to take the risk of running the big playhouse.

Mr. Freedman announced last week that no bids would be considered which did not have ample backing, and that the men who bid simply for the sake of advertising themselves would be ignored. It was rumored yesterday on excellent authority that H. B. Sire, owner of the Bijou, would have the best chance of those who have made offers, and that Rudolph Aronson would be associated with him in its management in case he secured the lease.

REPORTED TO BE STRANDED.

A dispatch from Chicago last night stated that the Banda Rossa was stranded in that city, and that Leader Lorrentino had consulted with the Italian Consul as to ways and means for sending the members of the organization back to Italy. An earlier dispatch stated that the Rosenfeld Brothers had lost $20,000 on the tour of the band, but that they would, nevertheless, send the organization home.

A NEW STOCK COMPANY.

A new stock company, to play two-night stands in the Virginia theatres forming the Leath Circuit, is being organized by Ben Tuthill. The intention is to present a repertoire of standard plays. Robert E. Golden, of Richmond, Va., has been engaged as business manager of the company.

TERRISS LEAVES A FORTUNE.

It is said that William Terriss, the murdered actor, left a fortune amounting to nearly $300,000. There is considerable interest felt in the disposition of the property. Richard Archer, the murderer, was committed for trial on Dec. 29 in the Bow Street Court, London.

NOT CONNECTED WITH THE MIRROR.

One W. A. Daverin, pretending to represent THE MIRROR, is still operating upon managers in New England. He never was associated with this paper, and ought to be turned over to police authorities by any manager from whom he solicits favors under false pretenses.

MRS. WHEATCROFT'S MATINEE DEFERRED.

The first students' matinee of the Stanhope-Wheatcroft Dramatic School will take place at Hoyt's Theatre on Thursday, Dec. 30, instead of 17, as already announced, in consequence of Robert Hilliard's opening on the evening of the day last mentioned.

A MANAGER MURDERED.

Mark Wilson, manager of the Opera House at Eatonton, Ga., was stabbed and killed last week by Frank Paschall.

PROFESSIONAL DOINGS.

The Joseph Farrell company, in a classical and modern repertoire, are meeting with success in the Northwest. The company numbers twelve people, and is under the management of William T. Block.

The Gerry Society forbade last week the appearance of Thomas A. Edison's nine-year-old daughter, and another little one of like age, in a Christmas pantomime for charity at Carnegie Lyceum.

Bella Knox, of A Stranger in New York, lost last week at the Euclid Avenue Opera House, Cleveland, a gown and small articles worth $50, which were stolen from her dressing-room during a performance.

Charles Palmer's Comic Opera company opened Dec. 12 at the Gaiety Theatre, Quebec. The roster includes C. H. Hoffman, musical director; Minnie Jarboe, Bertha Donall, Essie Barton, Harry Nelson, Adolph Mayer, Dan Young, Frank Nelson, Ada Landry, Bessie Lee, Kitty Gordon, Rose Collins, Lulu Huniston, Florence Harvey, Edith Lees, Lucia Hodford, S. H. Clark, S. Hamilton, E. B. Franks, H. L. Conley, Jack Dudley, and Charles Palmer.

Harry Floyd, manager of John L. Sullivan's Vaudeville company, is said to have contemplated suit against the Columbus Theatre in this city for $10,000, alleging the existence of a verbal contract for the appearance of his company at the Columbus during the week of January 10, and contending that the time has since been given to A Ward of France.

The Sages, hypnotists, have issued a neat pamphlet with many illustrations showing remarkable hypnotic tests.

Manager Robbins, of the Little Trixie company, has been ill for the past three weeks, and at present will close his company at Grafton, W. Va., for two weeks, the company laying off in Pittsburg and resuming its tour from that point.

Con Bayer, musical director of the Peters and Green Comedy company, was married at Mobile, Ala., on Christmas Day to Ethel Delven, a member of the same company.

The George W. Monroe company will reopen its season Jan. 10 at the Columbia Theatre, Boston.

A professional matinee of The Ballet Girl was given last Thursday.

Leonora Guito at the New Year's Day matinee again replaced Marguerite Sylva in The French Maid.

Nat C. Goodwin and John Drew made brief speeches last Saturday evening upon the closing of their respective engagements at the Knickerbocker and the Empire.

Two men fought last week in the gallery of the Academy of Music, Pittsburg. One, who slashed the other with a razor, escaped, and was still at large at last report.

Manager Ed S. Bronson, of the Defiance, O., Citizens' Opera House, narrowly escaped serious injury recently while helping to move a piano on the stage of his theatre.

Spears' Comedy and Dramtic company has been doing a big business in Central New York. Joseph P. Carey, the leading comedian, has made a special hit.

Delmore and Wilson, late of A Broadway Girl company, have joined the Murray and Mack company.

Leona Langdon has been engaged for leading business with Charles Leonard Fletcher's Dr. Jekyll and Mr. Hyde company. Mr. Fletcher is now rehearsing The Burglar, which he will alternate with Dr. Jekyll and Mr. Hyde.

Verenice Stevens, of the Schumann Ladies' Orchestra, was married on Christmas Day at Spartanburg, S. C., to Frank Wilbur, a non-professional.

Charles C. Gridley, of the firm of Slack and Gridley, owners and lessees of the Academy of Music at Waterloo, N. Y., was found dead in his chair at his office a few weeks ago. He was 67 years of age. E. F. Slack will have the management of the house hereafter.

The roster of Webb's Comedians, who are playing through Ohio, Pennsylvania and West Virginia, is as follows: J. W. Carner, Lem B. Parker, George R. Robinson, Boyd Joy, Will Harder, Harry Webb, Ambrose Keenan, Cora Wilmont, Emma Myrkle, Minnie Dixon Parker. Crissie Canada and Horace Greely will join the company Jan. 10.

Ada Melrose joined the Ole Olson company Christmas Day. On Christmas afternoon, while rehearsing one of her dances, she fell, spraining her ankle very badly, but pluckily went on to play her part and danced as if nothing had happened.

The Cameron Clemens company, which has been meeting with success under the management of Nathan Appell and A. S. Koenig, will hereafter be known as the King Dramatic company. The organization has been strengthened by the engagement of Floy Crowell, William Nichols, and Richard Nichols.

E. Melville Robinson's character impersonations were a leading feature in the performance of A Regular Fix, which was presented at the New Year's reception of the West Side branch of the Y. M. C. A., 318 West Fifty-seventh street, New York city.

Mrs. Fiske, in Tess of the D'Urbervilles, had a large house on Christmas Eve at the new Grand Opera House, in Terre Haute, Ind. Manager T. W. Barhydt, Jr., thinks the receipts were the largest for that notoriously bad night of any theatre in the country. The Grand Opera House was opened on Nov. 2, and it has been doing a good business all the time.

Colonel Robert G. Ingersoll delivered his new lecture, "A Thanksgiving Sermon," for the first time last Sunday at the Herald Square Theatre. Usually Colonel Ingersoll gives Boston the benefit of his new matter, but this was an exception.

A Paris Model, the new three-act comedy by Jane Mauldin-Feigl, will be produced early in February at the Bijou Theatre under the direction of Rudolph Aronson. W. H. Post, stage-director of the Bijou, began rehearsals on Thursday last, and the play will be ready on January 17 for a short trip on the road previous to its New York opening. The scene is laid in New York. The piece is said to be unusual in its motive and situations, and abounds in thrilling incidents and humorous relief. The scenic effects by Physioc will be uncommonly fine. The cast of characters selected promises well. Pilar-Morin, who will make her first appearance here in a speaking part, will have the chief role—that of a French music hall singer. Others in the cast are Clara Stahl, Minnie Frith, William Bonelli, William Eville, Jack Palmer, Harold Shaw, R. M. Thomas, and E. Morrison.

THE NEW YORK
DRAMATIC MIRROR
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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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GARDEN—The Nancy Hanks.
GARRICK—The Little Minister.
HERALD SQUARE—The French Maid.
HARLEM OPERA HOUSE—The Circus Girl.
HOYT'S—The Governors.
HARLEM MUSIC HALL—Vaudeville.
IRVING PLACE—Das Modell.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Julia Marlowe.
KOSTER & BIAL'S—Vaudeville.
LYCEUM—The Princess and the Butterfly.
LONDON—Hell. Abt's Mosaiche.
METROPOLIS—A Hired Girl.
MANHATTAN—The Ballet Girl.
MINER'S BOWERY—Rose Hill English Folly Company.
MINER'S EIGHTH AVENUE—Vanity Fair.
OLYMPIC—American Burlesquers.
PASTOR'S—Continuous Vaudeville.
PLEASURE PALACE—Vaudeville.
PROCTOR'S—Continuous Vaudeville.
PEOPLE'S—Shadows of the Sixth.
SAM T. JACK'S THEATRE—Burlesque.
STAR—Gayest Manhattan.
THIRD AVENUE—Dangers of a Great City.
WEBER AND FIELDS'—Pousse Cafe.
WALLACK'S—The Salt of the Earth.

BYERS CAUGHT AT LAST.

The work of T. Henry French last week in Chicago promises to redound to his lasting credit as it will result in permanent good to the interests of the theatre that have been abused by play-piracy.

There had been some diminution in the number of piracies since the amendment to the copyright law made by Congress. Many of the smaller freebooters in plays had taken warning and ceased illegal operation, and some of them had professed contrition for past offenses and perforce become honest. That is to say, they had sought out authors and arranged for the legal use of plays formerly pirated. But the chief offender—the very genius of piracy—one Byers, of Chicago, whose ingenuity and "enterprise" made him the source of supply to which all lesser offenders turned, took heart in spite of legal admonition and began again to do business as brazenly as before the new law was passed. His "factory" in Chicago again turned out plays of all kinds—stenographic copies of successful dramas obtained everywhere by dishonest means—and he no doubt incited to piracy many managers who had a commendable respect for the law and were disposed to be honest. There seemed to Byers and to his dupes no new reason why they should not continue the old business.

Mr. French, however, appeared quietly upon the scene and laid plans to catch Byers red-handed. How those plans succeeded appears in another column of The Mirror. Byers has run his course. He is under durance awaiting trial on a charge that he cannot escape. Other Chicago "operators" are involved, and the result will, no doubt, be that play piracy will end. Mr. French deserves praise for the manner in which he has managed this matter, and dramatic authors and owners of plays owe him a debt of gratitude.

In "Letters to the Editor" this week there are complaints and suggestions as to several abuses in theatrical matters that need reform. Correct methods and fair dealing should obtain in this business as in every other business.

AN EVIL REFORMED.

Among all the devices of the illegitimate and speculative forces that have in recent years invaded the theatre, none has been more pronounced than that which sought to fool the public by advertising something that was not forthcoming on performance. This habit of deceit, practiced by persons who had no call to theatrical management, perhaps had origin in the commercial practices of the forbears of such persons, the same forbears possibly having been pack peddlers, or in their own former business ventures, which may have involved the selling of shoddy goods as all-wool goods or of polished brass for a more precious metal. Whatever the instinct or the impulse of these persons may have been, however, matters not at the moment, because at the moment they stand unmasked to a public that hereafter will regard with suspicion even their "presentation" of all-wool goods at the price of shoddy goods or of gold at the price of brass.

In other words, the sending out from New York of cheap companies, numbered one, two, or three, as the itch for gain at public expense may in the past have determined in the minds of those who, building upon the success of a play in the metropolis, have sought to multiply receipts through a bogus multiplication of companies falsely represented as the originals in that play, is at an end. The press of the country is at last alive to such practices; and those who hereafter indulge in them in the expectation of gain would better embark in some other business that promises possible profit, and is not fated to certain loss.

This result has been accomplished by an airing of the methods that seem at this writing to dominate the greater part of the American theatre—methods that relatively have brought many players long respected into a subjection as contemptible to those who observe it as it must be distasteful to those who submit to it—but that very publicity has set in motion the machinery which will eventually make such methods impossible, because it unmasks those who have been responsible for cheats that the public never will forget or forgive.

The American theatre is large enough in opportunity to accommodate and reward all honest effort. Hereafter, it may be predicted, dishonesty in it will meet the punishment it deserves.

THE CLERGY AND THE FUND.

Last week The Mirror printed letters from clergymen of various denominations volunteering their free service in attending upon the sick of the Actors' Fund and in burying the dead. This week letters from other city clergymen are added to those already published.

These letters from clergymen of the metropolis breathe a spirit quite in accord with the idea of religious ministration as it is understood in enlightened communities. There is nothing in them of that prejudice against the stage and its followers that finds expression in some quarters from those who assume to teach Christianity.

These expressions, in short, are in the exact spirit of the actual work of the Actors' Fund. There is no charity in this great metropolitan centre so unselfish, so quick and so undiscriminating as the Fund, which not only exercises its beneficence in New York, but stretches out its hand to assist and administer wherever one of the profession may be in need of its offices. The clergy of New York honor themselves and inspire new respect for their calling when they aid so noble an institution.

In Verona, Italy, recently, a buried theatre was discovered by accident. Houses had been erected upon its site. Children at play fell into an opening in the ground, and those who went to their assistance found a staircase. Excavation revealed a theatre in a remarkable state of preservation, even to private boxes bearing the names of former occupants. It would be even more interesting to know what actors appeared in this ancient temple of the drama and the plays there represented.

Women of note here and there—and it is a matter upon which woman would have the final word—have condemned the slight put upon an actress at a ball in Charleston recently, as noted in The Mirror. An analysis of the episode leads to the opinion that it was the result of personal jealousy, and this leaves a city long famous for its hospitality in a position to newly administer that social grace upon occasion.

The conviction of a wife-beater who happens to be an actor is no more significant in social science than the conviction of a wife-beater who may be a clergyman, a lawyer, a doctor, or a merchant. Sensational journalism creates new points of view in superficial minds, but sensational journalism's deductions, like its descriptions, are ephemeral.

PERSONAL.

Mannering.—Mary Mannering has volunteered to donate the ring to be baked this year in the cake for the birthday party of the Twelfth Night Club, which will occur on January 6.

Lackaye.—Wilton Lackaye has sent out neatly printed cards bearing his portrait and an original poem, "The Player's Christmas."

Eldridge.—"Aunt" Louisa Eldridge has contributed to the first number of *Music, Song and Story* some most valuable and interesting reminiscences of theatre folk, beautifully illustrated with portraits of famous players.

Carter.—Mrs. Leslie Carter contemplates appearing not only as Camille, but in revivals of A Winter's Tale and Much Ado About Nothing.

Bell.—Digby Bell may soon present in this city his latest success, The Hoosier Doctor, if Manager Duncan Harrison can secure a theatre. The play was first shown at Newark, N. J., last season.

Goodwin.—Nat C. Goodwin was ill early last week, and the Knickerbocker Theatre was closed consequently for one night.

Cody.—Colonel William F. Cody (Buffalo Bill) intended, it is said, to visit Germany in the Spring, but he has decided to defer the trip until 1899, when he will prepare to give his Wild West Show at the Paris Exposition of 1900. After that he expects to retire, and give each employe so minded a pension and a home in the Big Horn Basin.

Hilliard.—Robert Hilliard will present a new play, A New Yorker, at Hoyt's Theatre on Jan. 17, with Marie Burroughs in the cast.

Corelli.—Marie Corelli has dramatized her powerful novel, "Barrabas," and Frank W. Sanger has nearly concluded arrangements whereby James O'Neill may present the play next season.

Houghton.—The Reverend George C. Houghton, successor to the late Reverend Dr. Houghton as Rector of the Little Church Around the Corner, officiated last Tuesday for the first time at the Actors' Fund, at the funeral services over the remains of the late Mrs. Alfred Becks.

Brown.—Mrs. Brown, wife of Colonel T. Allston Brown, has been very ill for a week at her home in this city suffering with typhoid fever.

Jordan.—Mrs. J. M. Jordan is seriously ill at her home at Mount Vernon, N. Y., with appendicitis. An operation has been performed, and every hope is entertained for her recovery.

Brady.—Manager William A. Brady, after superintending a masked ball and a cycle race here, hied him away to attend the opening of the vaudeville company headed by Anna Held.

Irwin.—May Irwin will try an indefinite run in Chicago this season for the first time since she began starring. Her longest engagement there before has been three weeks, during which time the business was so heavy that she was induced to book for a prolonged stay this year.

Sykes.—Jerome Sykes, of the Broadway Opera company, now playing The Highwayman, has received an offer from a prominent manager to star next season, and is now engaged in reading a number of librettos submitted to him with a view to finding one suitable for his talents.

Monroe.—George W. Monroe will reopen next week with a new company at the Columbia Theatre, Boston. Mr. Monroe contemplates the early production of a new play.

Rockwell.—Florence Rockwell has resigned from the cast of Cumberland '61.

Coghlan.—Charles Coghlan, having been unable to arrange for an extension of his time at the Fifth Avenue Theatre, will remove to the Garden Theatre on Jan. 10, continuing to present The Royal Box.

Tyree.—Elizabeth Tyree reappeared last Friday at the Lyceum Theatre, after a long illness, playing Mrs. St. Roche in The Princess and the Butterfly.

Watkins.—Rose Watkins, mother of Amy Lee, and one of the very few actresses of the old school still with us, is playing this week at the Girard Avenue Theatre, Philadelphia, appearing as Mrs. Wingrove in the curtain-raiser The Little Rebel.

Woodruff.—Harry Woodruff, who will graduate in June from Harvard University, spent the holidays in this city, and announced his intention to resume his professional work after completing his studies.

Golden.—Grace Golden, who is with the Castle Square Opera company in this city, lost last week a valuable gold watch, especially prized as having been given to her upon her debut in comic opera.

Clarke.—Harry Corson Clarke has secured the Western rights to What Happened to Jones, in which he will open on Jan. 31 at the Columbia Theatre, San Francisco.

Ingersoll.—Colonel Robert G. Ingersoll delivered before an immense audience at the Herald Square Theatre last Sunday evening his new lecture, "A Thanksgiving Sermon."

George.—Grace George, the clever ingenue, has recovered from a severe attack of typhoid fever. She may go into vaudeville for the balance of the season.

Downing.—At his performance in Jacksonville, Fla., on Dec. 22, Robert Downing was presented by the Order of Mystic Shriners with a large stuffed alligator.

Bernard.—Vivian Bernard has quite recovered her health and is now able to be out of doors.

Herrmann.—Adelaide and Leon Herrmann have received a flattering offer from Imre Kiralfy, director-general for the London exposition beginning in May. Mr. Kiralfy is confident that the entertainment given by the Herrmanns, especially Madame Herrmann's dances, will make a sensation abroad, and it is more than likely that the company will sail in April.

Maguire.—J. T. ("Tom") Maguire, so well and widely known in the profession, will be one of the new deputy sheriffs of Greater New York. Mr. Maguire was an untiring worker for the cause of Tammany during the recent campaign.

Irving.—Sir Henry Irving presented last Saturday at the London Lyceum his son Laurence's play, Peter the Great, appearing in the title-role. Ellen Terry, Robert Taber, and Ethel Barrymore were in the cast. Cable accounts differ concerning the merits of the production.

AN EXCEPTIONAL CASE.

When a company closes with salaries behind it is natural enough that the members should return to town with indignant charges against the defaulting management. That is human nature. But Frank E. Aiken is an exception to the rule.

Mr. Aiken was a member of the Southern Gentleman company, which came to an end suddenly on Christmas night in Detroit.

"I am in New York unexpectedly, after an absence of five months," said Mr. Aiken to a Mirror reporter yesterday. "Why did the company close? Because the management found it impossible to obtain city dates, and as the organization numbered twenty-two persons and carried a carload of scenery one night stands were out of the question.

"Clay Clement, the star and author of the play, will finish the season with his comedy The New Dominion. That piece requires but nine actors. He reopened at Grand Rapids on New Year's Day, and he will finish the season successfully, I hope. Like Micawber, I am waiting for something to turn up."

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Nov. 1 to Nov. 27, 1897.

The Captain of the Nonsuch. By Col. J. F. Milliken.
A Conquest Conquered. By Grace Griswold.
Cumberland, '61. By Franklin Fyles.
Lord Poverty's Assets. By Renard Falca.
Die Odyssee. By August Bungert.
Shadows on the Blind. By J. H. Darnley and H. Bruce.
A Stranger in New York. By Charles H. Hoyt.
Twelve Years a Slave. By Louise May Fields.
The X-World. By Philip Shevlin.
Beside the Bonnie Briar Bush. By James Macarthur and Tom Hall.
The Club Friend; or A Fashionable Physician. By Sydney Rosenfeld.
Don Pedro. By Harry S. Chester.
Der Husar. By Victor Léon and Ignaz Brull.
Die Lachtaube. By Eugen von Taund.
David Laroque. By G. S. Johns.
Jealousy Cured. By C. L. Monroe and A. A. Shearer.
Our Disreputable Ancestor. By Edmund Day.
Queen of the Ballet. By R. A. Barnet.
Un Drama Nuevo. By Don Joaquin Estébanez.
A Ward of France. By Franklin Fyles and Eugene Presbrey.
Ellen Lovett. By Marius Jantzen.
A Paradise of Fools. By Robert Sawin.
The Phœnix Mills. By Walter Duffenbaugh.
The Princess and the Butterfly; or The Fantastics. By Arthur W. Pinero.
Der Prinz Wider Willen. By Rudolph Senberlich and Otto Lohse.
The Strange Adventures of Miss Brown. By Sidney Cohen.
A Tale from the Klondike. By William E. Golden.
A Tip on the Derby. By George M. Cohan.
The Topsy Turvy Inn. By Maurice Ordonneau: English adaptation by Arthur Sturgess.
Truth. By Carolin Crawford Williamson.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

Alma Squires, New Bedford, Mass.: Mazeppa is public property.

Theatregoer, New York city: Cyril Scott is at present a member of Augustin Daly's company.

J. F. S., Albany, N. Y.: Pauline Hall played the role of Erminie in the original cast at the New York Casino.

George Dillingham, Newark, N. J.: Jane was first acted in America at the Madison Square Theatre, New York, on Aug. 3, 1890.

T. W. Andrews, Milwaukee, Wis.: Old Glory is a revised version of British Born and was produced at Boston, Mass., on Sept. 10, 1894.

C. L. S., Boston, Mass.: Mrs. Potter and Kyrle Bellew recently revived Charlotte Corday at the Grand Theatre, of London, England.

Martin L. Hurst, Albany, N. Y.: John Stetson died at Boston, Mass., on April 18, 1895. His wife, Kate Stokes, died on May 4 of the same year.

D. S. B., Philadelphia, Pa.: Yes, Sapho has been acted in this country, having been brought out at Abbey's Theatre, New York city, on March 25, 1895.

John F. Harrison, Chicago, Ill.: Your friend is correct. An operatic version of Richard III. was sung in French at the French Opera House, of New Orleans, on Jan. 5, 1895.

Ed Goodman, Waterbury, Conn.: 1. Probably the Auditorium, of Chicago, and the Metropolitan Opera House, of New York city. 2. The seating capacity of the Auditorium is over 4,000.

Frederick Shelton, Brooklyn, N. Y.: Martin Field and Arthur Shirley are credited with the authorship of How London Lives, which was produced last week at the Princess' Theatre, in London, England.

Walter Eagan, New York city: 1. Julia Arthur was born in Hamilton, Ontario. 2. The Julia Arthur who played with George C. Staley in Exile of Siberia is the same Julia Arthur who is playing the title-role in A Lady of Quality.

D. H. W., Harrisburg, Pa.: Editha's Burglar, according to the "list" of the American Dramatists' Club, is controlled by A. Q. Scammon. It certainly is not public property. Augustus Thomas, the author of Editha's Burglar, can give you definite information in regard to the ownership of the piece.

J. R. Dillaby, Norwich, Conn.: 1. The original production of The Prisoner of Zenda took place at the Lyceum Theatre on Sept. 4, 1895. The original cast was as follows: Rudolf the Fifth and Rudolf Rassendyll, E. H. Sothern; Michael, A. R. Lawrence. Colonel Sapt, Rowland Buckstone; Fritz von Tarlenheim, Howard Gould; Captain Hentzau, Morton Selten; Detchard, Daniel Jarrett; Bertram Bertrand, Sam Sothern; Marshall Strakencz, C. P. Flocton; Lorenz Teppich, Henry Talbot; Franz Teppich, W. B. Woodall; Lord Topham, W. L. Branscombe; Horace Glyn, Guido Marburg; Ludwig, Charles Arthur; Toni, R. Erlynne; Josef, John J. Collins; Princess Flavia, Grace Kimball; Antoinette de Mauban, Marie D. Shotwell; Frau Teppich, Kate Pattison-Selten; Countess von Strofzin, Miss Dibdin; Countess von Riesberg, Miss Drew; Amelia, Bertha Bartlett. 2. The original cast of Alabama included J. H. Stoddart as Colonel Preston, E. M. Holland as Colonel Moberly, Charles L. Harris as Squire Tucker, Maurice Barrymore as Captain Davenport, Edward Bell as Mr. Armstrong, Henry Woodruff as Lathrop Page, Walden Ramsay as Raymond Page, Reuben Fox as Decatur, May Brookyn as Mrs. Page, Anne Gregory as Mrs. Stockton, Agnes Miller as Carey Preston, and Nannie Craddock as Atlanta Moberly.

THE USHER.

The holiday season was notable for the number of prominent actors on the sick list.

Besides those like Miss Marlowe, Mr. Goodwin and Miss Davenport, whose engagements were interrupted because of illness, there were many players under the weather, suffering from grip and throat disorders, who managed to struggle through.

All the professional invalids are, happily, in good condition again.

The eruption of stories about the marriage of Charles Coghlan's daughter in the daily papers last week was typical of the lengths to which some of our papers will go in the mad rush for sensational material.

The thing was a mare's nest. At the time of Miss Coghlan's marriage, two or three years ago, the facts were published, and there was really no reason for raising such a row over the matter.

There has been a dearth in theatrical news of the kind that finds favor in our daily press, and no opportunity can be missed to work up a column story.

An interesting piece of news comes from Milwaukee. The old Academy of Music there will be changed forthwith into a house where independent first-class attractions will be played. Louis F. Werba has been appointed manager, and will conduct the house in the interests of the owners, John S. George and Francis Boyd.

The name of the Academy will probably be changed to the Lyceum Theatre, and it will take the place it occupied when conducted by Harry Deakin and Jacob Litt.

As the interior is to be completely redecorated and renovated, it will not be reopened for a month yet. The theatre will introduce a new and desirable element in Milwaukee theatricals.

The so-called "Chicago Manuscript Company," under which title Alexander Byers has for years been carrying on a traffic in stolen plays, and which was the principal source of supply to play-pirates throughout the country, has been brought to book at last. There is a probability that this nefarious business will be completely broken up through the prompt and effectual measures taken by Mr. French at Chicago last week.

Another concern in that city against which Mr. French is also proceeding is the firm known as Howard and Doyle. This play agency has been carried on ostensibly for honest purposes: it has made persistent claims of high character to dramatic authors and play owners, and it has professed to be active in its efforts to protect their rights.

Not only from the United States Court proceedings taken by Mr. French against Howard and Doyle, but from other sources I have recently learned that that agency is accused of double-dealing with several of the authors it is supposed to represent.

Byers is an old and hardened offender, but the offense with which Howard and Doyle are charged will cause surprise to many who have relied upon their protestations of regularity.

A member of the Actors' Fund, who is now in Mexico, writes to me as follows:

"A reminder from the Fund when dues are payable would be helpful to many members, including myself, for we may be careless in keeping receipts and overlook the matter entirely. I noticed in a recent issue of THE MIRROR a list of those members who had paid their dues to date. My name was not among them, and it was by that means that I discovered I was indebted to the Fund."

Notices are sent to members from the Fund's office annually, but it is probable that the same thoughtlessness which prevents many members from remembering their dues causes them to omit notifying the Fund of changes of address.

The Dunlap Society has just issued the fourth publication of its new series, "A Group of Theatrical Caricatures," consisting of twelve plates from drawings by W. J. Gladding, with an introduction and biographical sketches by Louis Evan Shipman.

Caricatures of actors are rarer than might be supposed. The examples in this work are crude in style, but not lacking in the essence of true caricature, which is simply the exaggeration of truth.

Gladding was an assistant in Frederick's photograph gallery, and in 1868 he made these drawings for Colonel T. Allston Brown, who kept them for twenty-two years. They passed through the hands of a dealer in theatrical prints and relics into those of Mr. Shipman.

The subjects are John Brougham as Pocahontas, Lester Wallack, Edwin Forrest as Spartacus, Edwin Booth as Hamlet, W. J. Florence as Bob Brierly, John E. Owens as Solon Shingle, F. S. Chanfrau as Mose, George L. Fox as Humpty Dumpty, Charles White in burnt cork make-up, Dan Bryant attired half in Irish costume and half in street dress, William Wheatley in The Black Crook period, and Tony Pastor—the only survivor of those included in the collection.

Mr. Shipman's brief biographical notes are interesting and entertainingly presented. The volume is a capital addition to the Society's series.

The edition is confined to two hundred and sixty copies. The publications of the Dunlap Society are obtainable only by its members. President Douglas Taylor informs me that there are three or four vacancies in the limited membership list—an unusual opportunity for dramatic collectors who desire to become subscribers.

I hear that Olga Nethersole has decided not to return to America this Spring, deferring her visit until next Autumn.

This will disappoint the expectation of the many who had hoped to welcome Miss Nethersole again to our stage before the season ends.

With the exception of E. S. Willard, by the way, there are no English stars touring America this year, and Mr. Willard has identified himself so closely with our country that he can no longer be regarded as a foreign attraction.

AN INTERESTING EXHIBITION.

At the Academy of Design, in this city, there will be opened to the public to-day the Eastman Photographic Exhibition of more than twenty thousand pictures. A press view of the collection was given Saturday and a private view yesterday. The exhibition, already shown in London, where prizes were awarded for differing orders of work, presents an endless variety of pictures, and brings forward attractive examples of every branch of the photographic art. To lovers of the camera the collection must prove both interesting and helpful, while the layman, uninitiated in darkroom mysteries, cannot fail to be impressed by the superb pictorial display, and by the splendidly artistic framing, draping and hanging.

Especially interesting are the remarkable exposition of enlarging processes, the beautiful posing of the portrait studies, and the singular effectiveness of land or marine views thus enlarged, and the countless pleasing results of toning in tints and printing upon various fabrics. Many of the bromide enlargements fairly equal in beauty the most exquisite etchings, and go far to disprove the painters' contention that photography is not an art.

A unique exhibit is a specimen of work by a device of Professor Milne, who, by a mechanical device of infinite delicacy, has made, at his laboratory, in the Isle of Wight, photographic records of earthquakes occurring in any part of the earth, determining the precise extent and duration of each disturbance as well as its location. Records are shown of two earthquakes, felt at a distance of from six to eight thousand miles. There are, too, specimens of work by nobility, and some almost incredibly fine flash lights. The exhibition will continue throughout this week and next.

CINDERELLA AT THE METROPOLITAN.

Livingston Russell, stage-manager of the charity production of Cinderella, to be given at the Metropolitan Opera House from Jan. 8 to 14, is busily engaged in coaching six casts of characters, a decidedly unusual feat, and particularly notable in this case as most of the principals are amateurs. While Mr. Russell finds this part of his labors somewhat herculean, his chief worry at present is how to discipline his small army of three thousand participants, about fifteen hundred of whom will appear at each performance. The dressing-room question has also yet to be solved. Still, the complete system of organization has so far kept the various departments in smoothly working order, and a series of noteworthy performances are promised.

ENGAGEMENTS.

Will H. Stevens, Maude Atkinson, Mrs. Inman and child, and George Lorsain have joined John Griffith, opening at Lansing, Mich., on Dec. 27.

George T. Meech joined John Griffith at Battle Creek, Mich., to play Valentine in Faust and Lord Stanley in Richard III.

Emelie Melville was engaged by Carl Haswin to play Nellie Denver in The Silver King, at Chester, Pa., on Christmas Day.

Ed F. Jerome has signed for his next season's production, A Show Wanted: Hattie Jerome, Madge Leslie, Gertie Leslie, Cleo Marston, Nina Farrington, Maude Marlowe, Jessie Thomas, Pearl Keith, Victoria Nelson, Pansy Elliott, Mazie Norton, Hazel Cooke, Gertrude Walker, Carrie Elliott, Cora Townsend, Blanche Martineau, Emma Martineau, Frank Leslie, Harry Dugan, Martie Conlin, Jack J. Bailey, Ben A. Cohen, Edward Meyers, James Williams, Bert Young, Horton Reilly, Harry Stearns, Frank Cooley, Wilbur Martin, Thomas Greene, Charles Kelsey, Billy Wesley, Fred Daly, John J. Knight, Frakey Blake and Manny Swartz; John J. Pickett and Charles Reilly, advance agents; J. Ben Mackey, musical director; Jack Collins, electrician; Ed F. Jerome, business-manager; Frank Rooney, stage-manager; Harry Weston, property man; Bert Jerome, treasurer.

Antoinette Hartkorn, with Warren Conlan, for leads.

Virginia Ross, replacing Jane Otis in Shore Acres, Miss Otis having been compelled by illness to return to her home in Philadelphia.

Katharine Walsh, with Hands Across the Sea.

Merceita S. Esmond, for leading juveniles with Agnes Herndon.

Mr. George Lyding, with the Calhoun Opera company, replacing J. Aldrich Libbey as leading tenor.

Beresford Webb has joined the Lyceum Stock company and is playing in The Princess and the Butterfly.

Margaret Hayward, to play Roxy in Pudd'nhead Wilson.

Willis Marks and Carrol Marshall (Mrs. Marks) have been engaged for the parts of Mr. and Mrs. Stockfellow in the English production of The Fair in Midgettown.

The Nichols Sisters, Sherman McWade, and Harry Tansey, for A Railroad Ticket, in which Marie Warner will play the leading female role, formerly assumed by Laura Biggar.

THE CLERGY AND THE FUND.

The replies of the clergy to the request of the trustees of the Actors' Fund of America for their gratuitous services at funerals that come under their charge excited such general and favorable comment from the members of the theatrical profession that this week a second series of extracts which breathe the same broad Christianity that characterized the first is presented. The Actors' Fund, it is claimed, is easily the first charity of the land in its prompt and generous relief to the sick and the burial of the indigent dead, and this is best illustrated by a recent case that came under its care, that of Gladys Luther, a member of the Bunch of Keys company, who was taken suddenly and seriously ill in Denison, Texas, and had to be left in charge of strangers. Having been the sole support of her mother, she was utterly without means to provide for her own wants. The attention of the Fund was called to the case, and without a moment's hesitation money was immediately wired to meet all expenses, and instructions were given as to her care. In a few days the Fund was notified by wire of her decease, and hardly had the telegram been read when her mother called to inquire as to her daughter's condition and was sorrowfully informed of her death. Again were the wires worked until all the arrangements for the funeral were completed, and the heartbroken mother was relieved of the anxiety and expense of "the last scene of all." This one case cost the Fund nearly $300, yet there are those who not only hesitate to contribute the small annual dues, $2, required for membership, but who know so little of the organization and operation of the Fund that they occasionally congratulate the officers on what they are pleased to term their "fees" for each meeting they attend. How such a preposterous idea ever gained credence is a mystery. No elected officer of the Fund receives a penny for his services. The employes consist of an assistant secretary, Adolph Bernard, a clerk, a visiting agent, and an office boy, and their salaries are the only ones paid by the Fund.

The additional letters from clergymen follow:

166 EAST EIGHTIETH STREET.

DEAR SIR.—Replying to your note regarding the burial of indigent actors, I would say that I shall be most willing to do all in my power to assist the Fund and to offer the use of my church as well in the case of those who have been baptized (church law). I would also be very glad to visit any who are sick, whether they desire a man or a priest.

Faithfully yours,
W. EVERETT JOHNSON.

ALL SAINTS' RECTORY, 262 HENRY STREET.

DEAR SIR.—I will cheerfully volunteer to officiate for and in behalf of the beneficiaries of the Actors' Fund, and will hold myself in readiness to respond to any calls that you may make upon me.

Faithfully yours,
WILLIAM N. DUNNELL.

139 EAST THIRTY-SIXTH STREET, Dec 10, 1897.

DEAR SIR.—In reply to your letter of yesterday I place myself at the disposal of the Actors' Fund should you wish me to officiate at the funeral services of any actor. In my ministry of eighteen years I have never accepted a fee for such a service. When a payment has been pressed I have offered to act as the almoner of the donor for the relief of some destitute and suffering person. On an average over fifty times a year the call has come to minister, and chiefly from strangers. Overlook the apparent egotism of this statement. It is made simply that you may know that I am in hearty sympathy with the blessed work of your association. Should you think my personal ministry would comfort any sick and lonely member of the dramatic profession, please command me. I am yours, sincerely,
JOSEPH R. DURYEE.

144 WEST FORTY-SEVENTH STREET, Dec. 15, 1897.

DEAR SIR.—In reply to your invitation to perform the office of Christian burial for members of the Actors' Fund of America, I would say that the clergy of the Church of St. Mary the Virgin will assist you in the praiseworthy object in cases where we can use the Episcopal service. And in cases where our ministrations would be acceptable to the sick and dying we shall be ready to respond.

With every good wish for your charity, believe me Faithfully yours.
THOMAS MCKEE BROWN.

ALLEN STREET MEMORIAL M. E. CHURCH,
91 RIVINGTON STREET, Dec, 16, 1897.

DEAR SIR.—In response to your letter I am happy to say that my services in connection with your beautiful work of caring for the sick and dying of your profession are at your command. I will gladly call upon the sick, if advised where a call would be welcome, and, so far as my engagements permit, will willingly respond to any call for a burial service without any desire for remuneration of any kind. I feel quite sure that the responses to your letter will be, if not quite universal on the part of all the clergy, so numerous that your Fund will not again be assessed to provide for a suitable burial service for one of your profession.

With great appreciation for the object of your association, I am Very sincerely,
HORACE W. BYRNES.

ST. MICHAEL'S CHURCH,
225 WEST NINETY-NINTH STREET.

DEAR SIR.—In reply to your favor of yesterday, I beg leave to say that I shall be very glad if I can be of any service in connection with your good society, the Actors' Fund, in the way you suggest, and you may place my name on your list with the assurance that I will willingly respond when called for.

Yours most faithfully,
GEORGE S. PRATT.

TRINITY BAPTIST CHURCH,
141 EAST FIFTY-FIFTH STREET, Dec. 9, 1897.

DEAR SIR.—Your communication asking me to render services at funerals is received. It will be a pleasure for me to do anything to assist in the good work in which your association is engaged.

I am at your service for the work proposed. Command me. Sincerely yours,
JAMES W. PUTNAM, Pastor.

ST. LUKE'S METHODIST EPISCOPAL CHURCH,
108 WEST FORTY-FIRST STREET, Dec. 9, 1897.

DEAR SIR.—An inquiry in regard to the offices of religion in case of death leads me to say at once, most certainly enroll me among those of the ministry who may be called upon, freely, whenever the dictates of humanity or the convenience of the Fund may indicate. Only disability or urgent duties elsewhere will prevent immediate and cordial compliance with your desires. Very truly yours,
C. S. HARROWER.

1981 MADISON AVENUE, NEW YORK,
Dec. 28, 1897.

DEAR SIR.—Replying to your letter of inquiry concerning my willingness to perform the offices of Christian burial without remuneration, I beg to say that both the law and custom of the M. E. Church are against receiving fees for such services, and whenever it is so desired I shall be glad to respond to any call upon my sympathy and time which I can give without conflicting with the duties of my own parish. Yours very truly,
E. S. TIPPLE.

NEW YORK, Dec. 13, 1897.

DEAR SIR.—You may call upon me at any time for such services as may be needed, not only at funerals, but in cases of illness either at homes or in the hospitals. Sincerely yours,
H. S. STILL.

28 EAST THIRTEENTH STREET, Dec. 9, 1897.

DEAR SIR.—Neither religious creed nor financial condition ever enter into my consideration of attendance at a funeral. When death calls and I can render a service to the sorrowing, unless held by previous engagements, I always attend.

Very truly yours,
H. T. MCEWEN.

GOSSIP OF THE TOWN.

The portrait above is an excellent likeness of Robert Rogers, who played Planchette in the No. 2 Never Again company. Mr. Rogers was last season stage-manager for The Prisoner of Zenda road company, and he is one of those great big comedians whom everybody likes. He has a sweet tenor singing voice, and is a careful and conscientious actor. He has had many years of experience in all lines, but it is in comedy and character work that he excels, for he says himself that his heroic leads are ridiculous and his heavies funny. He belongs to several secret societies, and is a first-class telegraph operator, deeming it to his credit to be able to earn a living in other lines when salary and parts do not suit him. Mr. Rogers has been engaged for the Neill Stock company, Columbus, O., and opened in Incog. last night.

George C. Hazelton, Jr., the Washington lawyer who was at one time an actor in the Booth-Barrett combination, and is the author of the drama, Edgar Allan Poe; or, the Raven, in the repertoire of Creston Clarke, has completed an historical work, just issued in this city, entitled "The National Capitol: Its Architecture, Art and History."

Susette L. Willey, the bright young dramatic critic of the Haverhill, Mass., *Bulletin*, was in town for a few days last week.

A man has been going about representing himself as "J. R. Baker, business-manager, Park Theatre, Bridgeport, Conn." Manager W. L. Rowland, of the house named, warns persons against this impostor, who has never been associated with the Park Theatre.

Richard Ganthony, of The Cat and the Cherub, returned to town from London last Tuesday, 28th.

Edwin Thanhouser, playing Captain La Rolle in Under the Red Robe, will have a stock company next Summer at Atlanta, Ga. For five seasons Summer opera has held the boards at Atlanta, but Mr. Thanhouser will introduce this change.

Martin J. Dixon, controlling the American rights to the Irish historical drama, Lord Edward, or '98, expects to arrange for its production in this city in March or April. The English melodramas, A Midnight Trust and The Bootblack and the Orphan Heiress, have been placed in Mr. Dixon's hands for disposal, and he may try them here this season.

Ada Winne gave a number of enjoyable dialect recitations at the Christmas social of the Professional Woman's League.

The Appellate Term of the Supreme Court rendered another decision last week in the Casino case, modifying the recent award of the district court by placing $2,123.50 to the credit of the Casino landlord, H. F. Bixby, and according possession to the receiver, Franklin Bien, on payment of the sum involved by the original suit brought by the receiver to recover possession. An earlier decision had placed the sum due to the landlords at $18,000.

Anna Robinson returned last week to the cast of The French Maid.

A bomb was exploded in the German Theatre, Olmutz, Moravia, on Dec. 26, but no one was killed.

Ed F. Jerome's A Show Wanted will open about Aug. 15, touring New York, Pennsylvania, Massachusetts, and Connecticut. Jack Collins will go ahead, placing electric signs upon large buildings and decorating theatres.

Herbert Waring and May Whitty are now playing the leading roles in Secret Service at the London Adelphi.

The Duchess of Marlborough (Consuelo Vanderbilt) and Lady Randolph Churchill will play prominent parts and sing in an amateur burlesque performance to be given on Thursday at Blenheim Castle.

Thomas Collins is ill at the City Hospital, Cincinnati.

Herbert Labadie contemplates a grand production of Richard III. later in the season, with himself as Richard and Marie L. Labadie as Lady Anne. He will not discontinue Faust, however.

Nellie Lindroth, leading with On the Bowery, enjoyed an ovation at Worcester last week, and was given a beautiful floral token. Her "tough" girl is a clever bit of character acting.

Alice Knowland closed with The Privateer in Chicago and has joined Rosabel Morrison.

Rehearsals for the charity production of Cinderella, on Jan. 8, are in progress at the Metropolitan Opera House.

Willie S. Rising writes that Manager Andrew McPhee Downie, of The Wolves of New York company, absconded from the Brooklyn Academy of Music with the receipts of the Christmas day and night performances, leaving the company two weeks in arrears of salary. He adds that the scenery was attached by the company, and that The Wolves of New York season will probably be continued by Leonard Grover.

Charles Arnold has secured the rights to What Happened to Jones for Australia and South Africa. Mr. Arnold is to play the principal role of the piece in Australia and make the production there within six months.

AT THE THEATRES.

Wallack's—The Salt of the Earth.

Comedy in four acts by Joseph Arthur. Produced Jan. 3.

Tom	Theodore Babcock
Mathew May	George W. Wilson
Jean A'Lairable	Frank Lander
"Doctor" McBriggs	R. A. Roberts
Isaac Kelly	George W. Denham
Judge Lingenfelder	Harry Spear
Rowley	Charles Harris
Ann May	Annie Russell
Cynthia May	Alice Fischer
Meenie Dole	Marion Berg
Kate Boudinot	Maud Odell
Mr. Small	Charles J. Greene
Mr. Smithers	Harry G. Vernon
Mr. Smoot	Herman Noble
Granger	Robert Robson

Joseph Arthur's latest play, a "country comedy," entitled The Salt of the Earth, was shown at Wallack's Theatre last evening for the first time in this city. During a brief season of presentation in a few other cities the play had met with doubtful favor, and last night's large audience seemed predisposed, for this reason, perhaps, to be more than commonly critical. New York has rejected of late so many dramatic efforts which had come hither bearing the endorsement of other places that a work known to have failed of such endorsement elsewhere must fight here an uphill battle that offers small chance of success. The play which closed last week a short engagement at Wallack's was an example of the sort that is brought to us with the condemnation of sister cities whose verdict we have been ready to sustain. But Mr. Arthur has produced some capital work in a peculiar line, and interest must be felt always in his writings.

The Salt of the Earth is about the folk of Vevay, an Ohio River village of Indiana. Tom May, a ploughboy, is gifted with power to move men to all sorts of deeds by his oratory. He worships Ann May, daughter of Mathew May, a prosperous rustic, and Tom's guardian. Mathew holds in trust an estate, but he falls into the power of a New Orleans adventuress, who, with her paramour, seeks to acquire the estate, which belongs to Tom. Mathew has kept secret the ownership of the property. Tom, however, becomes a notable, and the secret must out. The schemers endeavor to separate Tom and Ann, but they are foiled in the end, after an array of melodramatic incidents, and peace reigns.

Mr. Arthur's latest play is, at best, a mere attempt to borrow atmospheric novelty for the old, old story of the trusted guardian, the unsuspecting heir, the well-dressed villain and others equally familiar, not to mention certain mislaid papers. And the atmospheric element is open to question, for the characters are drawn with a hand none too delicate. But for an occasional geographical reference, the scene might have been New Hampshire, or Missouri, or any one of various other regions quite as well as Indiana. Dialects were unsteady, too, but that was not the fault of the author.

The play is written with less smoothness than some of Mr. Arthur's other works, the lines are seldom forceful, and the story is unfolded with neither precision nor certainty. The romantic scenes are ineffective and the comedy episodes are seldom diverting. Cheap slang phrases are not amusing when uttered by a frail young heroine, nor are words usually expressed by dashes elevating to a play's tone. The climaxes are clumsily approached, and much that does not entertain comes before and after each. The play lacks in purpose, in individuality, in interest and in execution.

Annie Russell was, as ever, thoroughly charming, making of a highly incoherent character a sweet portrait of a lovable country girl—the sort we like to fancy are everywhere in the fields and woodlands, but which, as a matter of fact, are scarce outside of poetry and story books. If anyone might have made the character plausible, Miss Russell would have done so, and yet even she could not lift the lines to the expression of her own art. Observations such as "Just tell them that you saw me" and "Don't blow out the gas" sound harsh indeed when spoken by sweet Annie Russell.

Theodore Babcock was hardly the ideal Tom, lacking distinction and strength. Alice Fischer played the adventuress just as she had played many other adventuresses before, and Frank Lander made a stereotyped villain. George W. Wilson and George W. Denham gave creditable character sketches, while R. A. Roberts and others failed to improve similar opportunities. Maud Odell played with taste and skill as a country school teacher, and Marion Berg was typical as a Hoosier chewing-gum girl.

There were a number of pretty scenes, and a bicycle with a cloth-bound frame, the like of which, it is safe to say, was never seen, even in Indiana.

Hoyt's—The Governors.

Farce in three acts by Fred Gibbs. Produced Jan. 3.

Percy	Happy Ward
Harold	Harry Vokes
Rubber Neck	Johnny Page
Keen S. Harper	Gus C. Weinberg
J. Ott	John Keefe
Colonel Peach	Hal S. Stephens
Rider Bike	James Cherry
Willie Stringer	Nat Wixon
Bill Board	Louis N. Powers
Mill Waukee	James Johnson
Willie Wright	G. H. Shields
Policeman	Theodore Moross
Willie Stick	Budd Beverly
Kerry Mail	William B. Rock
Brig. Ham. Young	A. H. Scott
Diamond Joe	H. W. Kelly
William H. Bull	Richard Williams
Edie Ott	Margaret Daly Vokes
Winna Man	Vila Sayne
Mrs. Cap'Vour	Hattie Bernard
Fay Tague	Effie Kamman
May Knott	Sadie Whitcomb
Annie Price	Mary Hughes
Minn U Vour	Patti Letsaine
Or A Vour	Violet Wein
A Wheeler	Bessie Campbell
Miss Fitts	Nina Walsh
Tillie Twinkle	Anna Chance
Miss Muggs	Belle Lorraine
Kittie Hurricane	Arline Athens
Em Peach	Lucy Daly

Ward and Vokes, the familiar old Percy and Harold, are in town again. In their new farce, The Governors, they appeared at Hoyt's Theatre last evening, and a houseful of admirers turned out to greet them. The applause and laughter which continued all the evening probably convinced them that they were welcome.

The farce was built to fit the abilities of the two stars and their many assistants. Nearly every member of the cast does a specialty, and as it is a large company their turns take up most of the evening. Now and then the plot crops out in sections, and if these were dovetailed together the connected story would read something like this:

Percy and Harold, in the same old make-ups, pass themselves off upon some credulous persons as the Governors of Idaho and Oregon. A woman with a husband in jail persuades the Governors to keep him there, and gives them a gold mine, supposed to be worthless. With the shares in this mine the Governors hire a hotel, and run it to the limit, paying their debts with the supposedly worthless mining certificates. Some one discovers eventually that the mine is a miniature Klondike, and everybody is happy and wealthy, if not wise.

The two stars were hilariously funny in the leading roles. Their humor is of the sort that made "Old Hoss" Hoey famous. They did their well-known specialty, brought very much up-to-date, however, and it scored its usual hit.

Lucy Daly, bright, graceful and clever, appeared as a chanteuse, coon girl, a Bowery "loidy," and in other costumes, and won encores in all. Johnny Page in a dude part proved as good an eccentric comedian as has ever been seen here. He and Lucy Daly make a splendid team. John Keefe and Margaret Daly Vokes in "jay" characters, and Gus C. Weinberg with his register were excellent. There were songs and dances galore, "The Queen of the Vaudeville," the finale of the first act, and Lucy Daly's coon song being the best.

The only flaw in the evening's fun was a quartette which showed the usual desire, inborn in all quartettes, to stay on for an indefinite period and spring musty songs on a helpless audience. Apart from this blemish the farce was a thorough success.

People's—Shannon of the Sixth.

Melodrama in four acts by Edward E. Kidder. Produced Jan. 3.

Lieutenant Lawrence Shannon	W. H. Power
General Kimber	W. J. Gross
Captain Arlington	John Barrett
Ram Koorah	Anthony Andre
Herr Heinrich Sprudel	Harry W. Collins
Lol Vira	Theodore Burkhart
Khyber Ali	D. H. Evans
Umbolla	M. O'Brien
Hardie Grant	D. F. Brine
Sergeant Herring	J. F. Hayes
Dora Kimber	Inez Macauley
Hallie Tait	Beatrice Foster
Surahda	Maud Durand
Mrs. Captain Clingstone Carr	Florence Foster

Shannon of the Sixth, a military drama, by Edward E. Kidder, was presented for the first time before a New York audience last evening with very pleasing results.

The plot deals with the adventures of one Lieutenant Lawrence Shannon during the Sepoy rebellion in India in 1857. Shannon is a young Irish officer in Her Majesty's service, and the play revolves around his heroic deeds and gives him a chance to make love to a charming girl as well as to fight for the flag.

A number of thrilling incidents are introduced, the climax of the third act being especially startling. In this scene the heroine is tied to the mouth of a cannon, and is rescued by the hero the instant before the cannon goes off. The noise made by the cannon shook the house, and the audience voiced their enthusiasm by giving the actors several curtain calls.

A very interesting scene is one which takes place in the Temple of Delhi, where Mr. Kidder has introduced hypnotism, theosophy and kindred sciences in a thoroughly original and impressive way. The plot moves along at a rapid pace, and the interest is never allowed to flag for a moment. One startling climax follows another, until at last the hero and heroine are united, and the play comes to the usual happy finish.

The cast was exceptionally good. W. H. Power as Lieutenant Shannon, the young Irish officer, won the hearts of the audience before he had been on the stage five minutes, and as the play progressed the good impression made by him was strengthened. He is a handsome man, and made a splendid appearance in his brilliant uniform. The part of Shannon fits him to a nicety, and he played it with a fine appreciation of its many good points.

John Barrett was a very efficient villian, and earned the hatred of the gallery by his excellent portrayal of Captain Arlington. Anthony Andre was dignified as the Brahmin priest, and spoke his lines well. Harry W. Collins as a Dutchman and Florence Foster as the regimental widow furnished some excellent comedy. Maud Durand made a distinct hit as a Sepoy woman, and was especially strong in the latter portion of the play, where the villian is unmasked. Inez Macauley looked pretty and played the part of the heroine very satisfactorily. Beatrice Foster and D. F. Brine were amusing as a pair of young lovers. The rest of the cast was good.

The scenery was elaborate and correct. It was painted by Heinemann and Tuttle.

The Boston City Quartette sang some popular selections in the last act, and were encored repeatedly.

The production was an excellent one in every way, and it reflects great credit on the management.

Daly's—As You Like It.

A Shakespearean revival is always a treat at Daly's Theatre, but As You Like It is especially welcome from the fact that Rosalind is one of the finest characterizations in Ada Rehan's extensive repertoire.

No actress on the American stage to-day can present that character with the same degree of artistic archness. Her touches of comedy last evening were exquisite, and she was most captivating in the emotional phases of the role. It is to be hoped that this sterling actress will continue to appear as Rosalind for many years to come.

Charles Richman was seen to excellent advantage as Orlando, and George Clarke proved an admirable Jacques. Sidney Herbert was capital as Touchstone. In fact the entire company vied with one another in artistic endeavor.

The cast included Lawrence Hunter as the Duke, Tyrone Power as Frederick, Frederick Truesdell as Le Beau, Hobart Bosworth as Charles, John Craig as Oliver, Edwin Varrey as Adam, Marie St. John as Celia, Irene Perry as Audrey, and Mabel Roebuck as Phœbe.

The staging was as sumptuous as it is in all of Mr. Daly's productions.

Knickerbocker—As You Like It.

When Julia Marlowe first appeared as Rosalind in As You Like It several years ago it was at once declared that the character was peculiarly suited to her. The public has never had cause to reverse its decision. New Yorkers have been accused of lack of appreciation of Shakespearean drama, but the large and deeply attentive audience that filled the Knickerbocker Theatre last evening belied the accusation.

Despite her recent illness Miss Marlowe played the role of Rosalind with all her old time charm and sweetness. Her beauty and winsome grace fairly captivated her listeners.

Bassett Roe made an excellent impression as Jacques, and Alfred Kendrick gave an equally fine impersonation of Orlando. G. W. Anson as Touchstone and Katherine Wilson as Audrey were also much admired.

Besides those already referred to, the cast included H. B. Langdon, Algernon Tassin, T. L. Cartwright, Donald MacLaren, T. J. Hurt, Frederick Murphy, James T. Burton, Dodson L. Mitchell, Hawley Francks, Edwin Howard, Charles W. Butler, Eugenie Woodward, and Alice Parks.

Grand—Captain Impudence.

There was a large audience at the Grand Opera House last night to see Edwin Milton Royle's play, Captain Impudence. The piece was seen last year at the American Theatre, and it was then that the public stamped a round trip coupon with their approval and gave it to the talented actor-author. The piece has not changed much since. The cast has become more seasoned, and acts in a more even, if less enthusiastic and careful manner than of yore. Otherwise play and players are the same.

Captain Impudence is not and never was a remarkable play. It is not a piece that will go down to posterity. But it is what many productions that claim more are not—a really good bit of work with a genuine heart interest. It is melodrama without the florid exaggeration of its class, a costume play with more than costumes in the background, and comedy without horseplay. It tells a simple story in an effective way, and has situations that dovetail so evenly that not even the joinings show.

He must be a seasoned playgoer indeed who could sit through the performance without hearty admiration for brave, happy-go-lucky Shields—nicknamed Captain Impudence by the girl he loves—smiling at Major Bugg's love of flattery and the manner in which the Widow Trigg takes advantage of it, pitying poor Jovita and hating Major Mendosa with the same spirit. And a play that produces that effect is a good play, whatever the critics may say of it.

The acting last night was notably good. Edwin Milton Royle, the author, is a painter of effective stage pictures, and, without making it noticeable, he kept the center of the stage with admirable reserve and understanding. Selena Fetter played a capital opposite, and Ben Graham, Joseph Cusick, Thaddeus Shine, Mamie Dupont, and Lillian Daly are well trained, intelligent players. The mounting was detailed and handsome.

Third Avenue—Dangers of a Great City.

Dangers of a Great City was presented last evening at the Third Avenue Theatre before a large and enthusiastic audience.

The play deals with various thrilling and realistic phases of metropolitan life in an interesting and absorbing manner, which is, no doubt, the cause of its long continued popularity. The melodramatic and comedy scenes alternate with entertaining results.

Ramie Austen, who has been identified with the play in a stellar capacity, appeared as Ruth Fielding, in the principal female role, and proved equally effective in her emotional and character work. She was especially clever in the scene in which Ruth Fielding disguises herself as a tough girl.

J. Ray Cossar successfully assumed the part of Edmund Vaughn, the detective, a part in which Doré Davidson has starred all over the country.

Charles Haynes was again seen to comic advantage as Doc Knickleby. W. R. Hatch as Terry, Lydia Knoll as Mabel Westbrook, and the entire cast gave good support.

Star—Gayest Manhattan.

With the usual accompaniment of quick marches, slow waltzes, new jokes, youthful jests, and old "gags," Gayest Manhattan opened last night for a week's run at the Star Theatre. If the entertainment is like other burlesques in this, however, it is essentially different in other ways. In the first place its girls are pretty, in the second the comedians are good, and in the third the chorus is well trained. The costumes were rather scant for a frosty night, but they were well filled, and what they lost in quantity they made up in quality—which was something. As a whole the performance was enjoyable, and the audience was at no pains to hide its approval.

American—Il Trovatore.

The second offering of the Castle Square Opera company at the American Theatre, last evening, was Il Trovatore, an opera which the modern lovers of music are seldom given an opportunity to hear.

Although this masterpiece of Verdi's earlier composition must be classed among the lighter of grand operas, it is very far removed from pure opera comique, such as The Queen's Lace Handkerchief, which was presented last week.

The company, on the whole, gave an excellent performance, and one which would compare very favorably with former presentations of the opera that have been given in this city by foreign artists. Grace Golden acted Leonora with charming grace, and was in excellent voice. The role of Azucena was well sung by Lizzie Macnichol, although the part was, perhaps, a trifle too heavy for her.

A. Montegriffo made a manly and handsome Manrico. He has a fine voice and he sang the famous "Di Quella Pira" in the third act with much spirit and excellent effect. William G. Stewart was the Count.

The chorus was good and the stage settings thoroughly adequate.

At Other Houses.

HERALD SQUARE.—The French Maid still has a vogue at this house.

METROPOLIS.—The Hired Girl is the bill for the week for trans-Harlem theatregoers.

BROADWAY.—The success of The Highwayman is unmistakable. It is in for a long run.

FIFTH AVENUE.—A Royal Box will move over to the Garden next week, and be succeeded by James A. Herne.

BIJOU.—May Irwin continues here to the pleasure of large audiences.

MANHATTAN.—The Ballet Girl disports herself pleasingly at this house.

These are other bills: Germania, Dollars und Cents; Academy, The White Heather; Lyceum, The Princess and the Butterfly; Fourteenth Street, An Irish Gentleman; Casino, The Telephone Girl; Irving Place, Das Modell; Garrick, The Little Minister.

COLUMBUS.—Elmer Grandin and Eva Mountford in the melodrama, A Secret Enemy, are at this house this week.

HARLEM OPERA HOUSE.—Augustin Daly's company, including Nancy Maclntosh, Virginia Earl, James T. Powers, and Herbert Gresham, presented The Circus Girl last night.

NOT AFFILIATED YET.

The voting by the Actors' Society of America on the proposed affiliation with the American Federation of Labor was continued to-day, but no result was arrived at. The matter probably will be settled at the next meeting, which will be on Friday next.

MATTERS OF FACT.

It was erroneously stated that John Daly Murphy had played leading comedy roles for the past two years. He has been seen in this line of parts for four years. He just closed his season as Ribot with Never Again No. 2.

Bicknell and Haight, the Dresden china dancers, left the A Railroad Ticket company, and were immediately engaged for their original parts and to do their specialties with Fanny Rice's company in At the French Ball.

Hyde and Behman offer $5,000 in cash for an Irish farce-comedy suitable for William Barry. The star part must fit him as well as his former successful characterizations in McKenna's Flirtations, The Rising Generation, and Muldoon's Picnic.

Rose Stahl is at liberty for leading business. She may be addressed care of this office.

Manager W. A. Browne reports that business has been unusually good at the Russell Theatre, Ottawa, Canada, since its opening. Parliament opens Feb. 3, and brings a great crowd to Ottawa. So business will be better than ever.

W. H. Wright, manager for A Southern Romance, is enthusiastic over the work of William J. Romain, who at short notice took the leading role of André. Besides acting the part, Mr. Romain made up as a French gentleman in disguise was capital. He speaks French with a purity of accent heard only in those "to the manor born." Mr. Romain has a pleasing singing voice, plays the piano in the third act, also the guitar earlier in the play. The company played Albany and Troy the latter part of last week, and Mr. Wright is hopeful of obtaining proper booking for the rest of the season.

Musical Director Charles Connolly closed with Stewart's Two Johns and Wicked City companies on Dec. 29.

Robert Rogers, owing to the closing of the No. 2 Never Again company, is at liberty for first-class engagements.

Henry Bagge is in New York, and is open for an engagement. He may be addressed care of this office.

In Peril, an adaptation by George Holland from the French of Victorien Sardou, is a comedy-drama of great interest that can now be had on royalty together with the services of George Holland as actor and stage director. The play was successfully produced at the Girard Avenue Theatre, Philadelphia, last September. It is suited to any of the theatres having stock companies, and no special scenery is required. Mr. Holland's address is 70 West Thirty-sixth Street, this city.

Ferdinand H. Linhard, the musical director of 1492 and a pianist and violinist, will leave that organization Jan. 16. First-class attractions in need of an able director can secure Mr. Linhard.

The best order of burlesque companies can secure time at the Park Theatre, Brockton, Mass., where Managers Swift and Irwin have weeks of Jan. 10 and 17 open.

Sarony Lambert in his second season as principal comedian of Hanlon's Superba company has made a big hit.

Time for the rest of this season is open for good attractions at the Davis Opera House, Plymouth, Mass., which is managed by Perry and Caverley.

Low Rohdt is now representing the United States Vitascope Exhibition company in this city.

Emil Stoessel has a number of short vaudeville sketches to dispose of. He will supply sketches on order. His address is 39 West Twenty-eighth Street.

Raymond Finlay, who has been playing Willie Settle in A Boy Wanted with marked success, is at liberty and open to offers.

Caledonia, Ohio, with a drawing population of 5,000, has a new house managed by H. L. Rick, who wishes to hear from good repertoire companies.

Evening and street dresses are offered at bargain figures by Dessau, 137 West Eighty-fourth Street.

The City of New York, which was elaborately presented in several of the big cities by Walter Fessler, is offered for sale or on royalty by the author.

Samuel Fletcher invites offers as manager or treasurer.

THE NEW YORK AND FLORIDA LIMITED.

Between New York and St. Augustine.

Unusually elaborate preparations have been completed by the Southern Railway Company to perfect the service of the New York and Florida Limited, which will be operated from New York City on and after January 17, 1898, via Pennsylvania Southern Railway, F. C. and P. and Florida East Coast Line. This trip of more than 1,000 miles is made by the Limited trains of the Southern with but one night of travel, and the aim of the company is to make this season of travel noteworthy in that the appointments of the trains will rival their speed.

Superbly appointed sleeping compartment and observation cars will compose the Limited. The new locomotives of the Southern have already obtained a world-wide reputation in engineering circles, and they were built with the idea of making schedule time an absolute certainty. The first of the five cars is a composite baggage and smoker. No. 2 is a magnificently decorated and equipped dining car in charge of experienced chefs and staff. Numbers 3 and 4 are drawing room sleeping cars, each containing twelve sections, a drawing room, smoking room, wash and toilet rooms. No. 5 is compartment car containing two drawing rooms and seven state rooms luxuriously furnished. The observation car is the sixth and last, and it will be a model of its kind, containing, in addition to the observation parlor at the rear of the train, a secretary, a carefully selected library of the newest books and periodicals, a buffet, and ten sections.

This train will be equipped with the latest ideas in palace car building and a staff of employees in keeping with the high standard established and maintained by the progressive Southern Railway Company. Tired New Yorkers and invalids will find in the Florida Limited the nearest approach to perfection in railroad travel that can be obtained, for, in providing speed and comfort, the details and trifles have not been overlooked, but, on the contrary, have been studied from every point of view, and the result is the most luxurious train in the world. Attached to the Limited is a Pullman drawing room sleeping car, New York to Augusta. For descriptive matter, diagrams, etc., of the Florida Limited, call on or address Alex. S. Thweatt, Eastern Passenger Agent, 271 Broadway, New York City.

WANTED.

Dramatic people for Repertoire Company. Week stands. Call Tuesday and Wednesday at THE OLYMPIC AMUSEMENT CO., 170 W. 23d ST., N. Y.

HOLIDAY EVENTS.

Arthur J. McWatters, playing juveniles with Oliver Byron, received on Christmas a beautiful diamond, the gift of Grace Tyson.

Tony Cummings, of the Castle Square Theatre, Boston, was presented on Christmas with a handsome gold watch, inscribed as follows: "A token of our respect and esteem to our manager, Tony Cummings, from the company and attaches of the Castle Square Theatre."

Manager E. J. Martineau and all the other members of the Faust company exchanged Christmas gifts at Reading, Pa.

Fanchon Campbell gave a Christmas tree reception to her fellow-members of The Prisoner of Zenda company at Peoria, Ill. Miss Campbell appeared as Santa Claus, and there were presents for every one in attendance. A beautiful loving cup was presented to Manager John J. Donnelly.

The members of A Stranger in New York company and a few friends enjoyed a Christmas supper after the Christmas performance at Savannah, Ga.

The Western Heart of Chicago company enjoyed a very merry Christmas, thanks to Manager Edward Rowland, who prepared a Christmas tree, on which were presents for every one. Mr. Rowland was the happy recipient of a pearl and diamond scarf pin and a silver stamp box. Lillian Keene received a handsome watch and chain, a silver penknife, gold veil pin set with amethysts, and a silver mounted clothes brush. Mr. Conger received a pair of diamond sleeve-buttons and a silver trimmed walking-stick; Corslyn Maxwell, a pearl paper cutter, gold mounted, a silver penknife, and a turquoise ring; Miss Cunnington, a silver letter seal and silver nail file, and George T. Welsh, a silver engraved satchel tag.

The Sign of the Cross company enjoyed at Buffalo, on Christmas Day, a real English plum pudding sent from the Lyric Theatre, London.

As is usual every Christmas Eve, Mrs. Ettie Henderson gave a supper after the performance to the attaches of her Jersey City Academy of Music, at Henry Meyer's Actors' Retreat, opposite the theatre. During the progress of the meal compliments of the season and words of good cheer were passed between employes and employer. Manager Frank E. Henderson and Business-Manager Harry M. Hyams were pressed into service and did their share of the entertaining.

The Hogan's Alley company enjoyed their Christmas in St. Louis. Each member of the company remembered genial Peter Rice, their manager, with a handsome present, and he in return gave them a banquet at Tony Faust's in the evening.

During the Christmas performances of Primrose and West's Minstrels, at Terre Haute, Ind., George Primrose called the "mail man" of the company before him, and in behalf of the company presented him with a purse of $100 as Christmas remembrance; and in behalf of the Seymours, he presented to B. S. Carnes, stage-manager and interlocutor, a gold-headed cane.

The Stage Employes' Union at Pueblo, Col., gave a Christmas banquet to the members of the 1492 company.

A *réveillon* was served in the grill room of the Russell Theatre, Ottawa, to the Wang company, on Christmas, by the proprietors of the house.

A large Christmas tree, with numerous costly presents, was enjoyed by the Secret Service company. The tree was placed in the rooms of Margaret Mayo, at the Wellington, Kansas City. Miss Mayo appeared as Santa Claus and distributed the numerous gifts. At a late hour there was a banquet, and toasts were drunk to friends, to dramatic papers, and to New York. Stage-Manager Francouer, of Secret Service, received an elegant gold match box from the company as a Christmas gift.

Katherine Clemmons gave a Christmas tree and dinner at the Holland House, in this city, for the children of the employes of the house.

W. H. POWER.

The portrait that adorns the first page of THE MIRROR this week is that of W. H. Power, a young star, who became prominent in the cities outside of New York last season, and who this season has been meeting with continued success under the management of Charles H. Collins, formerly associated with W. J. Scanlan. The name of Power is associated with reliability and ability.

The Ivy Leaf, Dr. Clyde, The Fairy's Well, Glen-da-lough are well-known successes of W. H. Power, Sr., and in them the present star received his principal training as an actor after his graduation from college.

Mr. Power has the distinction of being probably the youngest successful star now playing, and the press, public and managers praise his cleverness and stage presence. In many cities he is recognized as a great matinee favorite. His photograph certainly speaks favorably for him.

Born in Baltimore twenty-four years ago of an actor-father and actress-mother, it is quite natural that W. H. Power should by nature have histrionic ability. At the age of five he started his stage career as the child in East Lynne, and up to the age of eleven, when he was placed in the hands of a private tutor to prepare for college, he probably played every child's part in the drama from little Eva to the child of Damon. Like many prominent members of the profession, W. H. Power, Sr., designed his son for almost any other profession than his own, knowing well its vicissitudes, trials, and the hard work necessary to attain a lasting success. His ideas in this respect, however, like many others similarly conceived, were vain.

On Monday Mr. Power made his initial bow as a star to a New York audience at the People's Theatre as Lieutenant Lawrence Shannon in Edward E. Kidder's interesting play, Shannon of the Sixth, a criticism of which appears in another column. The same star and play are to continue in New York next week at the Metropolis Theatre.

LOST, STRAYED OR STOLEN CLOSES.

The tour of Lost, Strayed or Stolen came to an end last Saturday at Minneapolis, whence the company is returning to this city. Business had been good, and the play had been received with favor, but the closing, it is said, was brought about by the management. Harry Clay Blaney, who had scored a hit in the principal comedy role, will endeavor to make arrangements with the author, J. Cheever Goodwin, by which he will put the play on the road again.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

TO KILL PIRACY.

T. Henry French's Effective Work in Chicago —Byers Caught at Last.

T. Henry French arrived in this city yesterday, fatigued by his rapid trip to Chicago, but highly elated over the success of his mission there. Mr. French made the journey acting as agent for some of the most prominent authors and managers in the country and for the purpose of beginning the war he proposes to carry on against play pirates.

Some little time ago there came to the publisher-manager's hands a catalogue that gave direct evidence against the thieves. The pamphlet contained the names of every play in the English language that is worth a penny, and offered to sell any six of them for $25. Mr. French showed the list to his friends, consultation was held, and on Christmas day he left for Chicago, not only as a representative of his own interests but also to protect those of such proprietors as Bronson Howard, Archibald Clavering Gunter, Jacob Litt, and others.

Mr. French reached Chicago on Dec. 27, and without any pretense of secrecy went to one of the principal hotels. On Tuesday he called at the saloon of Alexander Byers, 103 Halstead Street, and purchased from him six pieces, paying for them the price asked, $25. The plays were Shenandoah, Prince Karl, The Banker's Daughter, In Old Kentucky, Little Lord Fauntleroy, and Mr. Barnes of New York. These plays are all copyrighted, filed with the Librarian of Congress at Washington, and duly protected according to law. The copies Mr. French purchased were nearly correct, evidently taken from performances in shorthand and reproduced on the mimeograph.

During a conversation between the publisher and the pirate, Byers said that the express companies, knowing his trade, carried on business with him to the profit of both, and that many companies in Western one-night stands presented the stolen pieces.

Mr. French went directly from the establishment to his attorney, Max Pain, and the case was brought before Judge Crosecup in a United States court. A restraining order was secured, with permission to levy on all manuscripts owned by the plaintiffs. On Friday the order was presented to a United States deputy-marshal, who, with officers, proceeded to Byers' house and demanded the plays. Byers refused, and the officers were careful not to use violence without the requisite permission. This was obtained from the marshal, a new posse was sworn in and the place revisited.

Meanwhile Byers had secured a lawyer, who had advised him not to surrender the manuscripts. When the officers arrived Byers drew a revolver on them, and was immediately seized and taken to court, where he was soon committed to jail. He was interviewed later, but was surly and had little to say.

A commissioner, to whom the case was referred, said that disobedience and resistance of the marshal constituted in itself an offense punishable by a year in the penitentiary.

While Byers was being taken to jail the door between his saloon and back rooms was broken down, and in the two smaller apartments were found about seven thousand assorted manuscripts, comprising the best plays now on the stage, together with three typewriters and two devices for mimeographing. The case is clearly proven, and Mr. French and those he represents will see that the pirates suffer to the full extent of the law.

While in Chicago Mr. French also preferred charges against Howard and Doyle, of 76 and 78 Dearborn Street, who, it is said, advertise themselves as agents for the plays Mr. French represents. He has evidence that the firm recently received $100 for Mr. Barnes of New York, in Seattle, not one cent of which ever reached him. Bills for injunction asking for restraining orders against the pirates were filed and writs of replevin granted. They are forbidden to issue catalogues or carry on the play business until the matter is settled.

"I mean to put a stop to this piracy," declared Mr. French. "Byers by selling the rights of plays for $5 and $10 apiece has deprived the owners and authors of money they are entitled to in royalties. Theatrical managers do not want to contract for plays which are liable to be produced at any time by a rival company. The expense in this affair has been heavy, but we have made a clean sweep that will go far toward wiping these thieves off the face of the earth. We have all the evidence we need, and after we are through with the list of American plays we will begin on the English plays. The trial will probably not come off until May, but when it does it will be a corker."

Mr. French certainly deserves hearty co-operation and praise in his work toward protecting play property.

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THE VAUDEVILLE STAGE

A CHICAGO ACTOR.

GERALD GRIFFIN.

There is at least one actor who is proud of the fact that he hails from Chicago and never tires of singing the praises of the Western metropolis. He is Gerald Griffin, whose picture appears above. It was in Chicago that Mr. Griffin's talents first received recognition, and on that account, and because he has hundreds of friends there, he delights in speaking well of that city.

Mr. Griffin was not born in Chicago. He saw the light of day for the first time in Hanley, Staffordshire, England. His parents were Irish, and, although born on English soil, he is Irish to the backbone. His folks came to America when Gerald was a boy, and settled in Pittsburg, where he began his stage career in a very humble capacity at Library Hall, which is now known as the Bijou Theatre. His first lines were spoken in the part of General Green in *How Women Love*, a play by Bartley Campbell. He did so well that he was engaged the following day for the stock company by John Ellsler, and has remained in the profession ever since. He has supported numerous stars, including Modjeska, Effie Ellsler, and Patti Rosa, and was a member of the Chicago Lyceum Theatre Stock company for two seasons, and of the stock company of the Criterion, on the North Side, for two seasons. During these engagements he established himself as a popular favorite with Chicago theatregoers. He played a wide range of characters, from Pittacus Green in Hazel Kirke to Greppo in The Black Crook, and played each of them with a charm and originality of method which stamped him as an actor of rare talent.

Mr. Griffin arrived in Chicago several months ago after an unsuccessful tour in In Old Madrid, and seeing the rage for vaudeville he determined to enter that field. He joined Frank J. Wesson and they condensed In Old Madrid into a twenty-five minute play, and it was put on at the Chicago Opera House under the title of A Game of Wits, and met with such success that it has been played almost continuously ever since. During the present season it has been one of the features of Hyde's Comedians, which is sufficient proof of its merit. The success of the piece depends almost entirely on the part of the old man. Mr. Griffin plays the character legitimately and extracts every bit of fun possible from it. His expression of comic rage and despair is excellent, and the applause which he receives gives ample testimony of the appreciation of the public.

Mr. Griffin closed his engagement with the Five Castilians, as the company are called, last Saturday, and will shortly produce a new one-act play, called The Two Drinks, by George Ade, the "Artie" of the Chicago *Record*.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Four Cohans, in their farce, Money to Burn, head a bill which includes Rucco's Little Champions, a duo of toy terriers which make their American debut; Post and Clinton, comedy duo; Powers Brothers, cycling comedians; Polk and Collins, banjoists; Myrtle (Lackie) Thurlow, soubrette; Edwin R. Lang, comedian; Francis J. Bryant, comedian; Louise Dempsey, serio-comic; Joseph Menchen's kinoptikon; Gorman and West, comedians; the Barlow Brothers, comedians; Collins and Dailey, parody singers, and Tony Pastor.

Keith's Union Square.

Jeanne Franko, the violiniste, makes her vaudeville debut. Joseph Hart continues his engagement, presenting The Quiet Mr. Gay, assisted by Carrie De Mar. The others are Leo Dewalts, who rolls up a spiral incline in a globe; Jessie, the equestrian baboon; Stanley Whiting, rag-time pianist and comedian; the Carl Damann Troupe of Acrobats, Stimson and Merton in a new sketch, Maud Beall Price, mimic and entertainer; Lillian Jerome, baritone; Marie Heath, comedienne; Iler, Burke and McDonald, comedy gymnasts; the Seven Reed Birds, in their new sketch; The Pantzer Trio, Rench and Kennedy, and Evans and Vidocq, conversational comedians. A special feature is the production of Julian Fields' comedietta, When A Man's Married, in which Mr. and Mrs. R. J. Dunstan, formerly of the Lyceum Theatre Stock company; J. B. Tynan, and others appear. The biograph remains.

Proctor's.

Nance O'Neil and McKee Rankin continue their engagement for a second week, presenting a condensed version of Leah the Forsaken. The bill also includes Frederick Hallen and Mollie Fuller in A Fair Exchange; George Fuller Golden, comedian; Florence Bindley, musical comedienne; Royce and Intropidi, character duettists; Tom Lewis and Charles M. Ernest, comedians; Lawrence and Harrington, the Bowery spielers; the Baggessens, comedy jugglers; Smith and Cook, comedians; Carrie Scott, soubrette; Johnson, Davenport and Lorella, acrobatic comedians; Morrissey and Proctor, comedy duo; Mack and West, comedians, and the living pictures, which are in their fourteenth week.

Harlem Music Hall.

Francesca Redding, assisted by Frederic Backus, is the headliner of a bill which includes Dixon, Bowers and Dixon, the Nosses, Halliday and Ward, Allyn and Lingard, Gracey and Burnette, Mabel Russell, Melville and Conway, and Mais and De Moss.

Weber and Fields' Music Hall.

Pousse Cafe continues on its merry career with its big cast and chorus. The olio this week includes Lew Dockstader, comedian; Charles T. Aldrich, comedy juggler, and Gertrude Mansfield, comedienne. The short skit on The Highwayman is now in rehearsal, and will be introduced into Pousse Cafe in a week or so.

Pleasure Palace.

Estelle Clayton makes her vaudeville debut, assisted by George Walton, in a "farcical fantasy" called A Visit from Venus. Another feature is a short version of the opera of Carmen, presented by Sig. Tagliapietra, Mlle. Artini, Jay C. Taylor, and others, including a full chorus and all accessories, under the direction of William Parry, of the Metropolitan Opera House. Augustin Neuville and Lillian Barlow make their New York vaudeville debut in a travesty sketch. A novelty never before seen here is presented by Fordyce, an Australian, who has an orchestra composed of puppets. The rest of the bill includes Press Eldridge, comedian; Howe, Wall and Walters, musical comedians; Hugh Stanton and Pauline Willard, in A Bargain Fiend; the Adolphi Trio, gymnasts; Charles Wayne, eccentric comedian; McMahon and King, comedians; O'Rourke and Burnett, novelty dancers, and Juno Salmo, contortionist.

Koster and Bial's.

Charmion, the trapeze performer, is now the big star of the bill, which includes Irma Orbasany and her trained cockatoos (first time here); Madge Ellis, comedienne; Johnson, Davenport and Lorella, comedy gymnasts; the Carpos Brothers, acrobats; Sharp and Flatt, musical comedians; George Evans, "the Honey Boy;" Daisy Mayer, comedienne; Albert L. Guille, tenor; De Bessell, clay modeler; Caicedo, wire performer and Pablo Diaz, ring performer.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Rose Hill English Folly company is the bill for the current week.

THE LONDON.—Mlle. Ani's Monarchs have returned for a week at this house.

MINER'S EIGHTH AVENUE.—Gus Hill's Vanity Fair opened last evening for a week's stay.

THE OLYMPIC.—Bryant and Watson's American Burlesquers are in town again for a week.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Johnstone Bennett and George W. Leslie were seen for the first time at this house in A Quiet Evening At Home. It went as well as ever, and Miss Bennett's impersonation of the tough servant girl seemed to find especial favor. Mr. Leslie now opens the sketch with some dreamy music on the piano, which serves as a cue for Miss Bennett's first line, "Dreaming again, dear?" Viola Sheldon, a very pretty girl with a remarkably clear and well cultivated soprano voice, sang some high-class ballads exceedingly well. The patrons of Pastor's are very fond of good singing and their reception of Miss Sheldon's work showed that they considered her tip-top. Canfield and Carleton, who are great favorites here, repeated their success. Irene Franklin sang coon songs cutely and proved herself a pleasing little miss. Ramza and Arno gave a fairly good imitation of the Brothers Griffiths. Gus Williams rattled off his quaint monologue in his rich Dutch dialect, with the usual result of laughter and applause. Lew Hawkins sang a song about the Cleveland baby, which is a stale subject. The rest of his work was about the same as ever. Sketches of all sorts were presented by Campbell and Beard, Allen and Delmaine, Rowley and Leslie, Louise Rochfort and Ada May, and Merkle and Algere. Tony Pastor sang his parodies every evening. Joseph Menchen's kinoptikon was also a pleasing feature.

KOSTER AND BIAL'S.—"Kid" McCoy, the prize fighter, appeared last week in a bag punching act, which was about as tame an exhibition as has ever been seen in New York. McCoy entered in evening dress and proceeded to take his time about removing his gloves, coat and cuffs, before proceeding to show his lack of skill. Whenever he got the bag well started it would suddenly veer around and slap him on the ear or the nose. He ought to take a few lessons from Belle Gordon before he makes his next appearance in public as a bag boxer. Anna Held finished her successful engagement, and she and her animated music sheet proved as popular as ever. Madge Ellis continued to sing her catchy songs. The new comers were the Adolphi Trio, who gave a very pleasing acrobatic exhibition, and De Bessell, the clay modeler, who made a hit every time he threw a ball of clay at his board. The rest of the bill was the same as before, and included Charmion, the trapezist; Albert A. Guille, the tenor, who has made a genuine success: Daisy Mayer; Robbins, the trick cyclist; Pablo Diaz, Juan A. Caicedo, and the De Kock Troupe. Max Gabriel's orchestra made a hit as usual.

PROCTOR'S.—Nance O'Neil and McKee Rankin, fresh from their long season with the Murray Hill Theatre Stock company, headed the bill, which was an exceptionally strong one. The stars were assisted by several members of the defunct stock company, including Andrew Robson, and presented a condensed version of Oliver Twist. The characters represented were Nancy and Bill Sykes, Fagin, Oliver, and the Dodger. Both Miss O'Neil and Mr. Rankin did some good work, but the sketch was rather unsatisfactory. The scene had evidently been toned down so that the women and children would not be frightened, and it lost in interest accordingly. Augusto Van Biene was next in importance. He presented the sketch, An Old Love Song, in which he was seen a few weeks ago at the Palace. His 'cello specialty would be just as effective without the surrounding sketch, which is a dismal affair. Herbert Cawthorn and Susie Forrester made a big hit in their comedietta, A Damage Suit, in which Mr. Cawthorn impersonates a funny Irishman and Miss Forrester sings some catchy coon songs captivatingly. This diverting sketch is full of side-splitting complications, and kept the house in a roar while it was in progress. Mr. Cawthorn and Miss Forrester were rewarded with a hearty recall. George W. Day, who looked remarkably well in his dress suit and white-face make-up, entertained for nearly half an hour with some original songs, stories, and recitations. He was again fated to be number thirteen on the bill, but in spite of the "hoodoo" he made a hit. Lizzie Derious Daly put on a new turn, in which she was assisted by little George McTernan, who has just escaped from the ranks of the Gerry dodgers. Miss Daly sang "Jolly Josephine" and other songs, and Master McTernan contributed a couple of up-to-date ditties. The act, on the whole, made a pleasing impression. Lizzie Evans and Harry Mills made their first appearance at this house, and scored a hit with their sketch, A Strange Catastrophe. Miss Evans has lost none of her attractiveness, and played with dash and spirit, and Mr. Mills lent her valuable assistance. Arthur and Jennie Dunn, who are short on size and long on fun, had several new gags in their little sketch, The Actress and the Bell Boy, which made a hit. Pete Baker, the comedian, introduced the specialties with which he has been identified for many years with considerable success. Hill and Whittaker were heard in a varied collection of songs and banjo solos, which were encored. Other features were "La Pluie Et La Neige," a dance in which some novel effects were introduced; the living pictures, Farrell and Stark, Crowley and Foley, and Collins and Collins.

PLEASURE PALACE.—The remarkably strong bill attracted overflowing houses throughout the week. Hyde's Comedians, the work of whom was reviewed last week in this column, furnished the greater part of the programme. The roster included Helene Mora, the famous baritone; McIntrye and Heath, the Five Castilians, Williams and Walker, Charles R. Sweet, the Randalls, and the Street Arabs' Sextette. M. Gautier's great work with his horses on the elevated platform evoked applause, and Jessie, the smart equestrian baboon, pleased the children immensely. Pepita and Rosita, two clever transformation dancers from Vienna, made a hit. Others in the bill were Deaves' Marionettes and Zimmer, the clown juggler.

KEITH'S UNION SQUARE.—Joseph Hart, the popular farce-comedy star, assisted by Carrie De Mar, made his first appearance at this theatre and scored an emphatic success in a whimsical little skit called The Quiet Mr. Gay. Mr. Hart has made no attempt to introduce a plot in his entertainment, but manages to keep the audience laughing and applauding for over half an hour. The sketch is opened by Miss De Mar, who sings a catchy new coon song, during which a darky walks across the stage carrying a chicken. She was heartily encored, and when she made her exit Mr. Hart entered, and after a few words started in to sing a song in which a line or two from over forty popular ditties were introduced. The songs were nicely blended, and the idea made a big hit. It was a remarkable exhibition of memory. As an encore Mr. Hart sang a song in the Hebrew dialect, in which some good gags were introduced. Miss De Mar then returned in a different make-up, and she and Mr. Hart had a short, snappy dialogue which was very amusing, and the sketch wound up with a duet in which they illustrated the way different people say good-night. The whole sketch made a decidedly favorable impression, and Mr. Hart and his partner may be congratulated on their success. The dresses worn by Miss De Mar were very pretty specimens of the modiste's art, and reflect the exquisite taste of the wearer. Press Eldridge seems to have taken a fresh hold on public favor, as his songs and jokes made an emphatic hit. His new song about the consolidation of New York and Brooklyn is a gem in its way. Thorne and Carleton were as funny as ever in their sketch, A Rustic Actor. Edmond Hayes and Emily Lytton, assisted by Frank Keenan, were seen in their comedietta, A French Marriage. It is a very good sketch, and the slang introduced made the audience laugh in spite of its incongruity. Mr. Keenan rendered excellent support to the stars. The Metropolitan Three were very successful with their new sketch by Frank Kennedy, which was seen for the first time here. The Northern Troupe danced very neatly. The Kingsley Sisters, a clever pair, did a refined singing act which met with approval. Others on the bill were Stevens and Clarke, Cooke and Clinton, Burt Jordan, the Renfos, Mollie Killingbeck, J. J. Sherman, Kathleen Warren, and "Mascot," a trained horse. The biograph was continued.

HARLEM MUSIC HALL.—Barney Fagan and Henrietta Byron were seen in their sketch, which, apart from the ancient gags and puns it contains, is attractive and up-to-date. Conroy and McDonald's Colticisms scored a strong hit. Delmore and Lee, who are great favorites here, gave for the second time within a few weeks their daring aerial ladder act. George Graham's monologue was made somewhat entertaining by his peculiar style of delivery. Maude Beall Price won much applause for her imitations. Polk and Collins played many popular airs on the banjo. Others on the bill were Loro and Page, acrobats; Mande Detty, comedienne, and Lamore Busch, contortionist.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Pousse Cafe attracted large and well-pleased audiences, as usual, and, judging from its enthusiastic reception, bids fair to run the season out. Weber and Fields, John T. Kelly, Ross and Fenton, Sam Bernard, and Peter F. Dailey were warmly applauded for their very clever work. Filson and Errol were seen for the first time at this house in their sketch, A Tip on the Derby. The rapid-fire dialogue and bright lines made a decided hit, and the laughs were frequent. John E. Drew caught on with his German dialect gags, which is greatly to his credit, as this is the home of this mode of expression. His dancing was also a well-liked feature. The Le Moyne Brothers did some good work in the acrobatic comedy line. They were accompanied by a very clever dog, who can punch the bag with his nose better than Kid McCoy can with his fists.

THE BARNUM SHOW IN LONDON.

A dispatch from London states that 22,661 persons passed through the gates of Olympia on Monday, December 27, when the Barnum-Bailey Circus opened its London season, and that many thousands were turned away. The London authorities, by the way, put the managers of the circus to great expense by compelling them to put up an immense fire proof curtain. It was a very elaborate affair, and the designing, casting of the iron work, and the building of it were all done in the incredibly short space of six weeks.

HOUSE SHOW IN NEWARK.

Robert Grau was called on suddenly last week to book a complete house show for the Columbia Theatre in Newark, to replace the combination booked. Inside of one hour the company was complete and printing had been ordered. Clara Morris and Charles T. Ellis head the bill.

TO REMAIN IN VAUDEVILLE.

LOTTIE WALTERS.

The above is a good picture of Lottie Walters, who has made a decided hit playing the leading female role in A Game of Wits, presented by the Five Castilians during the past season. Frank Wesson, her husband, secured the comedy from E. O. Towne, and produced it for the first time on a vaudeville stage Feb. 4, 1897, at the Chicago Opera House, where it made a decided hit. He engaged for the cast, outside of himself and wife, Lottie Walters, A. D. Richardson, Fanny Watters, and Gerald Griffin. They played the first-class vaudeville houses of the country, closing a fifteen weeks' engagement with Hyde's Comedians on Jan. 2. Mr. Wesson has given up A Game of Wits, and will hereafter work with his wife. The team will be known as the Two Castilians, and they will appear in a first-class comedy sketch with a stirring finish arranged by Williams and Walker, "the two real coons." This act will enable the Two Castilians to show their ability to the greatest advantage, and it will probably be a big hit.

CHRISTMAS IN JOLIET.

The State of Illinois gave the 1,500 prisoners confined in Joliet prison a treat on Christmas morning, when a company of vaudeville performers appeared, and for two hours and a half made the poor convicts forget their condition. The entertainment was under the direction of Al. Fields, who declares that he never appeared before a more appreciative audience in his life. The other performers were the Stewart Sisters, Charles Diamond, Chris and Maud Lane, "Senator" Harry Budworth, and Attie Spencer. Thirty pictures were shown on the projectoscope, which made a tremendous hit with the audience, many of whom had never seen a moving picture show before, as the machine has been invented since some of them left their homes to take up their residence at the State boarding house. The front page of the programme contained the following notice:

"Do continuous performance at tent, twent. & thirt., wid all seats reserved, see?

"You are requested not to board the express trains as they pass through without first obtaining tickets from the deputy.

"Do not throw money, bouquets, kisses, or bricks at the actors.

"The deputy will have a Christmas tree at the Solitary this evening. 'Standing room only.'

"Owing to a mistake on the part of Mr. Leland you will have young roast pigs for dinner to-day instead of hominy and sauerkraut. The warden knows this error will cause dissatisfaction, but he trusts you will grin and bear it."

SAM T. JACK IN NEW YORK.

Sam T. Jack, the hustling and energetic manager, encouraged by his successful ventures in Chicago, has taken the lease of the Jonah Theatre, formerly known as Herrmann's, the Gaiety, Dockstader's, and by many other names. The house has had a run of extreme bad luck for a number of years, but Manager Jack hopes to frighten the hoodoo away from it by changing its name to Sam T. Jack's Theatre, giving bright, lively shows at popular prices. He will run it on the same lines as he does his Chicago house.

The entertainment consists of up-to-date burlesques with a few specialties sandwiched in. The main attraction is a big collection of pretty girls, especially selected for their curves. Mr. Jack is a firm believer in the drawing power of several pairs of well turned ankles, and his theory has proved very profitable to him for a number of years past.

Mr. Jack's régime began yesterday afternoon and will continue until further notice. Two performances a day will be given. The stars of this week's bill are Jennie Yeamans, Karina, who appeared about a year ago at Olympia, and Siegfried, the mimic. Two burlesques are given with the full strength of the company.

THE LATEST VAUDEVILLE HIT.

C. W. Bowser, than whom few comedians are better known, quite unostentatiously presented his sketch, A Domestic Cyclone, with his company, at Hyde and Behman's Theatre last week, just to see how it would go. That the comedian and the sketch scored a pronounced hit is vouched for by all the critics of the press across the river, some of them going so far as to say it is the best attraction and most amusing ever seen in vaudeville. All agree that an unmistakable hit was scored. Mr. Bowser is to be congratulated, and will, no doubt, find little difficulty in filling his time continuously in the better class of houses. John W. Hamilton has his business in charge.

PATRICE HITS 'FRISCO.

A telegram to THE MIRROR from San Francisco states that clever Patrice, with her company, opened at the Orpheum, in that city, Sunday night, in A New Year's Dream, and that the popular little comedienne achieved a distinct triumph. She received four curtain-calls, and according to Manager John Morrisey, of the Orpheum, her success was emphatic and undoubted. The Orpheum's audiences are famously severe in their judgment of "legitimate"

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

Wanted—Burlesque Specialty People

FOR THE NEW DEPARTURE,

CLIFFORD'S WHITE CITY EXTRAVAGANZA

UNDER TWO ACRES OF CANVAS.

Season to open ***MAY 15.*** ***Male*** performers who play ***Brass.*** ***Lady*** performers who can sing and dance. State lowest ***Salary.*** We pay board. A ***Magnificent Extravaganza*** attraction given with great ***Splendor*** under ***Canvas.*** To travel in its ***Own Special Train.*** No canvas ***acts*** outside of an aerial ***act.***

WANTED—Canvas-Men, and good Orchestra who double brass.

HARRY CLIFFORD, President

Western Theatrical Syndicate, Incorporated, Clifford's Gaiety Theatre, Chicago, Ill.

sketches, and when Patrice was booked for Mr. Walter's circuit there were many predictions of failure. Mr. Morrisey's judgment has proved correct, however. The victory is also a significant one for Patrice, and it is not unlikely that her far Western tour may now be extended. Her new spectacular fairy playlet, The Genii of the Vase, will be produced during April.

WHO DOES THE "SCANDALISING"?

The following paragraph, taken from a recent issue of the London *Entr'Acte*, is well worth perusal:

Mr. George Robey made only one appearance in America, and this, he says, was "one too many." Never again!

By the way, who is it that scandalises English artists in advance? The comic singer who goes from London finds on his arrival in New York that the slings and arrows of the scandal-monger have outrun him, and that some kind friends have been doing their utmost to disparage him before he has been given a chance. The English performer who visits the other side should, above all things, be a diplomatist. Newspaper reporters may be bought at quite a low figure in London, but they are not permitted to bargain so flagrantly as do their Yankee brethren, who are ready to ruin an English professional for a mess of pottage. A friend, writing from New York, says: "If you wish to be well spoken of here, you must make friends with the mammon of unrighteousness." He also assures me that the male English comic singer is generally not wanted in America. "Good-looking and go-ahead serios are in demand," he states.

Most of the male performers I know, who have made experiments in America, are not anxious to repeat the dose.

While THE MIRROR regrets to learn from this reliable source that newspaper reporters may be bought at quite a low figure in London, it must contradict the statement that the critics of New York are ready at a moment's notice to ruin an English professional for a mess of pottage, or even for a very much better consideration. If there is one city in the world where artists of all kinds are given their just due on their merits it is New York. In fact, the New York critics very often err on the side of leniency. Some very good performers from the other side have been seen here as well as very bad ones, and it is probably the latter class who have told fairy stories to the man on the *Entr' Acte*.

Take the case of Mr. Robey, who made only one appearance in America, and then said "Never again!" He went on one night at Weber and Fields', as we say here, "on rubbers." That is, there was no preliminary announcement of his appearance, and the critics were not invited to come and look him over. The managers of the hall were in front, however, and they were the people who used the expression "Never again!" The performer went before the audience strictly on his merits as an entertainer, and did not succeed. The newspaper notices of the event were confined to a few stray squibs which merely stated the fact that he had appeared. Even if he had made friends with the mammon of unrighteousness, and had sent every newspaper reporter in the city a nicely browned and garnished mess of pottage, it would not have availed him, for the shrewd managers of the hall were the "scandalisers" in this case.

It is perfectly natural for a performer who has traveled three thousand miles across the sea and back again, and who has failed to make a hit in America, to tell plausible stories and give ready excuses to his friends. Most of them are content with saying that the Americans are a dull-witted lot who don't know how to appreciate the work of a good performer, but the player who has to invent a gag like this one about the mess of pottage and the mammon of unrighteousness, must have been in sore straits for a good yarn to explain why he fell on the American public like a cold pancake.

Good performers need not fear the men of the American press. If they give entertaining performances they will get their reward; if not, all the pottage in Egypt will not keep them from being "scandalised."

CHIQUITA BADLY INJURED.

Chiquita, the Cuban dwarf, was severely injured at the Zoo in Chicago on the evening of Dec. 27. She was presented with a tiny bicycle a couple of weeks ago, and was taking a practice ride on it, when she lost control of the machine and it rolled into a stall occupied by a burro, which, becoming frightened, kicked the poor little creature with such force that she was thrown several feet from the stall, where she was found by Matt Johnson, the superintendent of the animal department. She was unconscious, and a physician was immediately summoned. He found that she had been kicked in the abdomen by the burro, and the chances for her recovery are very slight. Chiquita's right name is Espirdiona Cenda. She was born about twenty-eight years ago near Matanzas, Cuba, and is the oldest of five children. She is a little over two feet in height, and admirably proportioned. She is a very talented little woman, and although she has been in the profession but a few years it is said that she has amassed a large fortune.

THE MAYBRICK SKETCH.

Kenneth Lee's sketch, Caged, in which incidents of the prison life of Mrs. Maybrick are portrayed, was presented at the Harlem Music Hall at a special matinee on December 29. Previous to the performance speeches were made by Clark Bell and Doctor George W. Grover on the case of Mrs. Maybrick. Gertrude Norman played the principal part in the sketch, that of the prisoner, and almost the entire time is taken up with a recital of her troubles to a sympathetic listener. Of course, it was very gloomy. The object in presenting the sketch is to arouse sympathy for Mrs. Maybrick, and the performance will be repeated in several cities in different parts of the country.

Those who go to Hyde and Behman's Theatre this week will have the pleasure of seeing one of the most natural comedians that ever came to a Brooklyn vaudeville house in the person of C. W. Bowser. Mr. Bowser appears in a farcical sketch entitled A Domestic Cyclone. The grace and finish to which an actor of long experience can lay claim is perceptible in Mr. Bowser's efforts. For him to be funny is as easy a matter as breathing is to an ordinary person. His facial expression alone would provoke laughter, but in enunciating his lines he is even more amusing. His actions, too, are the incarnation of humor. To say that he made a hit of decided proportions is simply to record what positively occurred.—*Brooklyn Citizen, Dec. 28.*

THE BEST EVER!

C. W. BOWSER

FARCEUR,

and Company in

A DOMESTIC CYCLONE

C. W. Bowser in the farcical sketch captioned A Domestic Cyclone. As Thistledown, no more unique character has ever been presented upon the vaudeville stage than that portrayed by Mr. Bowser, and it may safely be said that the sketch was by far the best feature of the show.—*Standard Union, Dec. 28.*

There's lots of 'em!

BUT Bowser is IT.

The Opening last week in HYDE & BEHMAN'S Brooklyn House was a revelation to Vaudeville. Success Instantaneous, Electric, Pronounced.

No Doubt Bowser is the Biggest Kind of a Go!

JOHN W. HAMILTON, 210 W. 114th St., Sole Representative, or C. W. BOWSER, 70 W. 36th St., N. Y.

DAMAGES FOR A TORN DRESS.

Justice McKean, sitting in the Yorkville Court, last week awarded a Miss Glass $8 damages in her suit against F. F. Proctor, manager of the Pleasure Palace. It appears that Miss Glass visited the Palace one evening a short time ago, and in passing to her seat, which was in the middle of a row, her skirt caught on a nail which was projecting from one of the seats, and a big triangular tear was the result. She sued for the value of the skirt, which she said was $20. The Justice weighed the matter carefully, and finally assessed the damages at $8, which Mr. Proctor will pay, as he does not wish to bother with an appeal.

BIG BUSINESS IN ALBANY.

The house show last week at the Leland, Albany, played to the largest receipts ever known at that house. The company, which Robert Grau organized, included Clara Morris, Alice Shaw, Witter Peabody, Willet and Thorne Comedy company, and the biograph. The result was so good that Manager Smith has asked Mr. Grau to book another company for January 24, and he has already engaged Johnstone Bennett, Charles T. Ellis, and John W. Ransone as headliners.

A ROOM FOR WRITERS.

Koster and Bial have fitted up a room in their music hall for the use of the dramatic critics and reporters whose business calls them to the theatres. It has desks, a telephone, type writers, messengers, and everything necessary to the comfort of men who write. When C. B. Cline was in charge of Koster and Bial's he made the newspaper men comfortable in a similar way, and this room is his idea carried to perfection.

DORIS GIVES IT UP.

John B. Doris, who has been running a Winter circus in a building on Forty-second Street for several weeks past, has made up his mind, after giving the venture a thorough trial, that the New York public doesn't want a permanent circus, so he closed it on Saturday evening last. He and Gil Robinson, his partner, retain the lease of the building, and may turn it into a music hall.

MEYER COHEN RETIRES.

Meyer Cohen, who was one of the first to introduce the illustrated song idea into vaudeville, has decided to retire from the stage, and henceforth will devote himself to the task of advancing the interests of Charles K. Harris, the song writer and publisher, of Milwaukee, who has appointed him his New York representative.

VAUDEVILLE JOTTINGS.

Hill and Edmunds have been engaged by Manager T. F. Chevalier, of the Eden Musee and Theatre of Wilkes-Barre, Pa., for the remainder of the season. Mr. Hill is to act as stage-manager of the house.

The reception given to Mr. and Mrs. B. F. Keith by the New England Women's Press Association in Boston recently was the first compliment of the kind ever extended by the association. Nearly one hundred guests were present.

"She Is a Thoroughbred" and "The Wench That Wears a Striped Gown" are one and the same song. The words and music are by Ned Wayburn and Stanley Whiting, who wrote "Syncopated Sandy."

Jerry Keanan has been engaged to support Edmond Hayes and Emily Lytton for their tour of the Keith circuit.

The Lyceum Comedy Four will open at a prominent New York vaudeville house shortly in their bright sketch, The Yellow Squib, written especially for them by W. De Wagstaffe.

The Willet and Thorne Comedy co., a compact organization of four people, made a big laughing hit last week at the Leland in Albany.

Though the Vesta Tilley co. is resting this week, there is no rest for the Four Cohans, as they are filling an engagement at Tony Pastor's. This is about their fifth visit to this house since

HELENE MORA

Care Hyde and Behman's Theatre, Brooklyn, N. Y.

Madge Ellis

KOSTER AND BIAL'S.

MR. AND MRS.

WILLIAM ROBYNS

PRESENTING

THE COUNSEL FOR THE DEFENSE.

By arrangement with Mr. J. H. Stoddart.

Dudes of the Tenderloin!

B. BARRON GRACIE AND REYNOLDS LEW

Owing to closing of Corinne's season, AT LIBERTY TO PLAY PARTS.

Strong Specialty. Address MIRROR.

SEYMOUR and EMILIE

HOWE--EDWARDS

Eccentric Singing and Dancing Comedian.

Mezzo-Contralto, Monologuist.

Permanent address, MIRROR office.

EDWARD McWADE—MARGARET MAY

IN **A MATRIMONIAL BLIZZARD.**

Farce by EDWARD McWADE.

One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWade. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, sallies abound.—*Brooklyn Eagle.*

Address 128 LEXINGTON AVE., N. Y.

THE NEW YORK, BOSTON, PHILADELPHIA AND PITTSBURG HIT.

A Perfect Cyclone of Fun.

COL. **HAMILTON,** Comedian,

MISS LILLIAN **HERNDON,** AND

HARRY G. **COOKE,** Baritone,

In their laughable hit

MIDNIGHT FUN IN FLAT NO. 47.

MANAGERS, LOOK US OVER. AS FOLLOWS: Haymarket Theatre, Chicago, Jan. 9; Chicago Opera House, Jan. 10; Olympic Theatre, Jan. 17.

THE LEON W. WASHBURN'S

BIG DOUBLE MINSTRELS

Are meeting with great success from the first opening, Oct. 18.

READ THE OPINION OF THE PRESS.

Hazelton, Dec. 16, *The Plain Speaker* says:

"Washburn's big double minstrel show, composed of white and real negro performers, gave an enjoyable entertainment to a well filled house at the Grand last night. The first part was very pretty and especial mention should be made of the illustrated songs, a novelty never before seen in a minstrel first part. The olio contained some high class specialties, among which was Hopper and Wall's knock about act. They endeavored to show people just about how much pounding one man can stand and still live. Lee Clair is a clever contortionist. Weaver, the male soprano, has a fine voice, and Berry and Hughes in an original musical act was one of the funniest and most comical ones here for a long time. Martine and Lee Clair did skillful work on the trapeze, and last but not least should be mentioned the Hippodrome pickers, which were highly appreciated. We can truthfully say that Mr. Washburn has one of the best minstrel shows seen here in a long time."

Sketches and One-Act Plays by

W. De WAGSTAFFE

Always on hand or written to order.

NO TRANSLATIONS. NO IMITATIONS.

Address MIRROR office.

MR. KENNETH LEE

Author of the successful burlesque,

THE CLAD HAND.

Burlesque, farce, sketches etc. written to order. Special writer for Miss Clara Morris. Mr. and Mrs. Sidney Drew, and the majority of the leading vaudeville stars here and in England.

London Agent, A. J. SOUTHERLAND, 110 St. Martin's Lane.

Address MIRROR office.

The Original Stars of the East

Sir Hassan Ben Ali's Famous Troupe of Real Zong Zong Arabs did not go with Barnum and Bailey's Circus to Europe as stated by the papers. The Real Zong Zong Troupe headed by the Egyptian Giant Pyramid Understander, Abdallah Ben Hamady, sailed for Mexico Dec. 24 to join Orrin Bros.' Circus. Sir Hassan Ben Ali, Manager of Real Zong Zong Troupe, is now in Chicago directing the 5 Whirlwinds. Permanent address 515 SIXTH AVENUE, NEW YORK CITY.

RICHARD PITROT

World's Greatest Character Delineator.

Next—THE LITCHFIELDS—Stella

High Class Specialties.

Special attraction with the Ethel Tucker Co. at Brooklyn Res., week of Jan. 3.

September, and their popularity seems to increase with each visit.

Wilbur Mack played at the Lyceum Theatre, Bloomington, Ill., the week of Dec. 20, with the Schiller Vaudevilles.

Gertrude Haynes' recent engagement at the Casto Theatre, Fall River, Mass., was so successful that she has been secured for a return date early in January.

Lady Sholto Douglas, who was a waitress in San Francisco before she got her title by marrying the son of the Marquis of Queensberry, and who sang here at Tony Pastor's several months ago, has retired from the stage, and is living on a farm in Sault Ste. Marie, Canada.

Hilda Thomas and Frank Barry made a big hit at the concert given by Hyde and Behman at the Gaiety Theatre, Brooklyn, on Sunday evening last. They have a number of fine dates booked, including tours of the Keith and Hopkins' circuits.

Among the stars engaged to appear at Tony Pastor's this season are Odell Williams, Lillian Burkhart, Patrice, Bobby Gaylor, John Kernell, Francesca Redding, J. K. Emmet, Mrs. Alice Shaw, the Midgeleys, Joseph J. Dowling, Joe Welch, Ben Harney, George Evans, and Edwin Latell.

A London theatrical paper refers to the pillow fight picture on the biograph as "a bolster match."

Lillian Burkhart is likely to give her fairy play, The Lady of the Rowan Tree, a Hallow E'en idyl, at Keith's in Boston, in the early Spring. She is making elaborate preparations for the production, which will add to her charms as the most popular legitimate artist who has remained permanently in vaudeville.

Monroe H. Rosenfeld has written two new songs, "If You Love Me Leave Me" and "Because You Spurned My Gold," a companion piece to "Take Back Your Gold."

F. F. Proctor has made still another change at the Pleasure Palace. Refreshments are now served only in the cafes. This places the theatre on the same plane with the other continuous houses of the city, and will no doubt help to add to its popularity.

Hamilton and Herndon, the refined sketch team, and Harry G. Cook, the baritone, have consolidated, and will in future play high-class vaudeville houses in their new comedy sketch, Midnight Fun in Flat No. 47. They will soon begin a tour of the Castle and Hopkins circuit.

William A. Leslie (known as Bert Leslie) and Sophie Erbs were married on Jan. 1 at Philadelphia. The happy couple are both prominent members of Miaco's City Club. Miss Erb created quite a furore at Louisville some years ago when she refused to dine with the Duke of Marlborough.

The Fay Foster Extravaganza co. closed their season at Williamsport, Pa., Dec. 25. They were booked at the Trocadero Theatre, Philadelphia, week of Jan. 3, which is now filled by the Casino Operatic Burlesque co.

Clayton, Jenkins and Jasper made their London debut recently at the Empire, and are said to have made a decided hit.

The new theatre to be built by J. S. Berger in Brooklyn will have two stages. German entertainments will be given on one and English performances on the other.

The technical charge of violating the concert hall law, made against Weber and Fields, was dismissed last week.

Cleo de Merode, it is said, will be married soon to a Frenchman.

Maziotta joined the Tommy Shearer co. at Ashland, Pa., Dec. 27, for the balance of the season.

William Schwankhouse, of Louisville, has brought suit against Joseph E. Howard, now with The Parisian Widows, for fulfillment of their contract for a share of the money earned through the success of the song, "Mr. Bogan Give Me Gin," composed by Mr. Schwankhouse and sung by Mr. Howard.

Louis Lesser returned from California on Christmas Day after an absence of seventeen weeks, managing the Countess Von Batzfeldt, and left for Albany on Dec. 28 to assume the business management of Irwin Brothers' Big Burlesque co.

Manager Huber, of Vanity Fair, was sitting in Manager Waldmann's office taking a rest after counting up on Dec. 24, when a message called him to the stage. With visions of trouble filling his head, he was very much surprised on his arrival to find the entire co. awaiting him. His surprise turned to astonishment when he was presented by the ladies of his co. with a very handsome cane. The gentlemen also surprised him with a gold key ring and chain.

Edwin Belmar, late of Primrose and West's Minstrels, and George Troy will in future work together in a comedy musical act.

Hattie E. Schell has made such a hit with her specialty of dancing coons, which she introduces in the Philadelphia production of Sinbad, that she will shortly present this specialty in the vaudeville houses.

M. Rudinoff, the clever French mimic, sends us a New Year greeting in the shape of a very neat and artistic announcement regarding his American tour, which will last until late in the Spring. He has been re-engaged for six more weeks over the Keith Circuit.

Alice Atherton sprained her ankle last Thursday in Brooklyn, and her engagements for the next two weeks have been canceled.

Al. G. Field had a two-column article in a recent issue of the Columbus *Dispatch*, in which he wrote very hopefully of the business outlook. He has visited sixteen States so far this season, and is convinced that prosperity has really arrived.

La Petite Adelaide has left The Belle of New York and will make her vaudeville debut at Koster and Bial's next week. She will afterward go to the Orpheum, in San Francisco, where she will produce a pantomime called The Birth of the Pearl, which will occupy one hour in its presentation.

Richard Pitrot and El Zobedie made big hits at Hopkins' Theatre, in Chicago, last week.

A vaudeville entertainment which was arranged by Richard Croker was given at the Lakewood Hotel on New Year's night. The bill included Jennie Yeamans, Vernona Jarbeau, the Dorès, and John W. Ransone in his impersonation of the "Big Chief" of Tammany.

Rench and Kennedy made a hit at Keith's Bijou, Philadelphia, last week. They are at Keith's Union Square this week.

The roster of the French Gaiety Girls Burlesque co. includes the Sisters Sattlar, St. Alban Sisters, Bicoazza Family, Mackey and Hart, Bobby Bryant, Professor William O. Austin, West and Zenta, Sadie Montague, Jessie Matthews, Lena Delston, Eva Gordon, Lillie Hastings, Zola Rol, Lillie Bush, Fanny Flynn, May Parker, and Ethel Eldridge.

Abe Leavitt's Rentz-Santley Burlesque co. broke the season's record last week at the Star Theatre, Brooklyn, doing an enormous business.

A testimonial benefit was tendered George M. Devere, the old-time black-face comedian and banjo player, now assistant manager of the Eden Theatre, Paterson, N. J., by Henry E. Toovey, manager of the house, on Sunday evening, January 2. The friends of this popular comedian turned out in force and packed the theatre to the doors. The affair proved a success. At the conclusion of the performance all the performers went on and sang "Auld Lang Syne," in which the audience heartily joined. The following artists appeared: Ernest Wilson, Leila McIntyre, Daniel W. Quinn, the Five Nosses, Al. and Mamie Anderson, Kilroy and Britton, the Two Luciers, Charles Close, Major Crickey, Nellie Nichols, Edward J. McCarty, Clarise Melrose, the Bijou Comedy Four, Al. Fitz, and George M. Devere, this being his first public appearance in Paterson since he became manager of the house. The performance was ably conducted by A. R. Durvee, of New York. A banquet was served after the performance, to which all the performers and attaches of the house were invited, and corks could be heard popping until long after midnight.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': With the beginning of the new year the bookings for the near future at this ever popular theatre, as well as all along the big circuit, promise many attractive novelties and features, while from the great list of successful plays have been selected the most effective and popular for revival by a stock co. that has recently advanced in artistic strength and versatility and naturally in popular favor, until many of the efforts of this capable organization are brought into direct comparison with the more pretentious productions of the carefully rehearsed and organized road cos. A fair intimation of what is held in the future for the Hopkins' patrons is contained in the bill this week, one of the principal features being the revival in elaborate detail of The White Slave. The beautiful visions of art retain their attractiveness. The vaudeville list is headed by the Eddy Family, a quintette of finished and skillful performers. One of the most entertaining sketch teams in the profession, Georgia Gardner and Edgar A. Ely, present A Wife's Stratagem. Mlle. Chester and her dog; Edith Carpenter, Hopkins' Ladies Orchestra and others are in the bill.

Sam T. Jack's Opera House: Harry Morris' Twentieth Century Maids are in the second week of a wonderfully successful season. The performance is very good. Lillian Beach is *chic*, dresses in good taste and is a "singing comedienne" of the better class; J. C. Harrington sings and dances well; Emerson and Omega present an old-time sketch under a new title, Lola Molliere, Daisy Randall, the Johnson Trio, and Lew Randall are all good. Too much Trilby introduced a bevy of pretty girls, including that talented little lady, Nettie De Courcey, and Harry Morris. This co. is under the business management of Joseph Barrett, to whom is also due the credit of many good burlesque ideas.

Chicago Opera House: Billy Carter, who is among the old-timers, picks the banjo with the same vigor as of yore; the Mimic Four appear in their bright specialty. James Richmond Glenroy is funny and original: Lew Bloom and Jane Cooper have an entertaining skit. George Austin, Joe Welch, Leavitt and Nevello, Cooper and Woodthorpe, the Le Roys, Mabel Craig, Gloss Brothers, Williams and Carleton, and the biograph are also here.

Haymarket: That bright character comedienne, Mary Norman, is among the topliners this week, and her well-constructed monologue is always welcome. She is one of the most accomplished ladies on the vaudeville stage. Lillian Burkhart, assisted by Caryl Wilbur, in the comedietta, Dropping a Hint, were very pleasing. Joseph and Nellie Doner have a novel act, and the others are Ward and Curran, Hines and Remington, Cleirice Sisters, LaPorte Sisters, Macinleys, Mills and Ireland, Hamilton and Herndon, Wilbur Mack, Cereta Barton, and Ahern and Patrick.

Olympic: Harry Williams' co. is here. It is made up of some excellent talent, including Clifford and Huth, a troupe of Arabs, Favor and Sinclair, Smith and Fuller, Fisher and Carroll, Charley Case, Jones, Grant and Jones, Fields and Salina, May Estelle Belmont, Kitty Smith, McCarty and Reynolds, Sam and Ida Kelly, James Thompson, and the McConnell Sisters.

Gaiety: Andy Hughes' Burlesque co., The Gay Girls from Gotham, are giving a rattling performance. The specialties are all good and the burletta is very well written.

Savoy: John A. Flynn's Gaiety Girls is the offering this week. A King for a Day forms the principal part of the bill.

Zoo: A marvelous chimpanzee remains the leading feature, and Manager Frank C. Bostock is adding numerous attractive ideas weekly. J. D. Barton is doing creditable press work for the Zoo.

Imperial: A fairly good variety performance is on the boards this week.

Notes: On Jan. 9 the Chicago Lodge, No 4, B. P. O. Elks, will give an old-time minstrel show at the Grand Opera House. Happy Cal Wagner and Sam Davis will be on the ends, John White in the middle, Denny Hogan and Gus Hutchings as Uncle Tom and Little Eva in the afterpiece, and other talent (?) will also appear. I have a letter from Maud Sheridan, who is with The Heart of Chicago co. (Southern), to the effect that she responds nightly with great applause to Ford and Bratton's "I Love You in the Same Old Way," after which she sings John T. Kelly's coon song, "The Black Man from Troy," taking three encores.—Jerry Hart and wife leave for Greater New York this week.—Josephine Gassman is making a great hit with the "Pumpkin Coons" song. Her make-up is inimitable and the idea of her specialty thoroughly original.—All of Mr. Jack's Chicago friends wish him all the success possible in his New York venture.

HARRY EARL.

BOSTON, MASS.—Boston people have fairly tumbled over themselves in flocking to Keith's to see the animated song sheet. It remains one of the biggest hits that Keith's has had for a long time. One thing about it is the popularity of Sadie Fox, who is as charming an exponent of the melody as one could wish to see. There are two anniversaries celebrated at Keith's this week: one is the first of the American biograph and the other is the twenty-fifth of the use by Arthur and Jennie Dunn of their sketch In Love with the Bell Boy, which is as popular as it is old. The other attractions of the week are Hayes and Lytton, Professor Leonidas' cats and dogs, Eckert and Berg, Alice Raymond and Professor Kurkamp, Blockson and Burns, Ray L. Royce, Snyder and Buckley, Beeson, Miles and Lulu, Riley and Hughes, the Brannigans, Delticelli and Clemenso, Kit Koster, and Dooling and Paulette. With this bill the new year starts in most auspicious.

The patrons of the Palace have a change, as George C. Francis has billed A Trip to Coontown with Cole and Johnson, and including Robert A. Kelly, J. A. Shipe, Tom Brown, Camille Casselle, Loyd G. Gibbs, Walter Dixon, John Hodges, and the Freeman Sisters. Next week the house will return to vaudeville, presenting Mlle. Ani's Monarchs.

Robie's Knickerbockers are at the Lyceum, presenting in their olio these attractions: Edna Aug, Emma Krause, Charles H. Burke and John R. Wills, M. S. Whallen, Aleene and LaRue, Margaret Rose, Estella Wills, and the Burke Brothers.

In addition to the performance of A Kentucky Girl by Sadie Hasson and the stock co. at the Grand, there is an olio introducing the vitophotoscope, the Gregory Pantomime Troupe, John J. T. Harrington, Alack W. Wilson, Crowley and Lyons, Jordan and Wright, and the Ramsey Sisters.

At Austin and Stone's this week the vaudeville show is presented by Clayton and Allen, Tony Ryan, Lavender and Lesser, La More, George X. Timmons, Sisters Ramsden, the Schulzes, and Joe Fox. The big pythons in this establishment had kittens last week, and as a result George Millbank saw forty-seven snakes, where previously he had seen only two.

The reduction of prices at the Zoo has not brought about any reduction in the quality of entertainment. Peter the Dwarf and the Orissa Twins remain another week, and the vaudeville part of the bill includes the Pattons, Carr and Tourjee, and Sheridan and Forest.

The City Sports are at the Howard Atheneum this week, and in addition to the regular features of the combination there is a house olio, including Walton and Doyle, Ed Chrissie, Castellat and Hall, Johnson and Gorman, the Harmans, J. P. Ornson, Barr and Evans, Waller and Waller, Carroll and Larkin, Viola Sheldon, and Barringer and Keene.

Alice Atherton had been booked as one of the leading attractions at Keith's this week, but her accident in New York necessitated a canceling of date, which will be filled later, possibly in two weeks.

A few seasons ago it would have seemed incredible to see vaudeville cos. booked at the leading houses, but January will see two notable engagements of this sort—Vesta Tilley at the Park and Anna Held at the Boston.

Billy Bailey has been making lots of friends for himself at the Palace, where he is the treasurer. He's the right man for the place.

Kittie Bingham, who has made many successful appearances in vaudeville as a child, has just joined Katherine Rober's co. as utility woman.

Mynne Burroughs has introduced the animated watermelon idea at Austin and Stone's.

JAY BENTON.

PHILADELPHIA, PA.—A grand holiday bill at the Bijou Theatre attracts the usual crowded houses, the programme for week fully justifying the patronage awarded this very popular place of amusement. Odell Williams, supported by H. T. Harrison, Clara Knott, and Inda Palmer, presents The Judge; Irene Franklin with her animated song sheet, Lew Hawkins, Imogene Comer, Nichol Sisters, Laro and Page, Tally Ho Trio, Murray and McCoy, Stanton, Barrett and Learned, Lina Pantzer, and M. Rudinoff are the features.

The Trocadero Theatre has the Casino Operatic Burlesquers for this week to good patronage. Bookings here are Flynn and Sheridan's co. 10, Parisian Widows 17, Al. Reeves' co. 24, Sam Scribner's Columbian Burlesquers 31.

Tom Misco's City Club, which played a big engagement last week at the Trocadero, has moved up to the Kensington for this week, where they are doing well. A great card for this part of the town.

Robie's Bohemian Burlesquers are at the Lyceum with a bright array of specialties, pretty women, and handsome costumes. On Board the Yacht Bohemia opens the entertainment, which closes with Ho-Bo Prince. The programme comprises many new and pleasing acts, all well received by large houses.

Hartzell's Mid-Winter Circus opened this week at the Dime Museum and is thoroughly equipped for indoor performances. The scenery on the stage has been removed to make room for the ring, in which is presented real sawdust, clowns, horses, elephants, acrobats, equestrian acts, etc., making an enjoyable entertainment very largely patronized.

The treasurer of the Hebrew Theatre (formerly Arch Street Theatre), Gustave Ravitz, was arrested Dec. 25 on the charge of appropriating $1,200 belonging to the management of the theatre. It was alleged that he took possession of the week's receipts. The accused was held under bail for trial. This theatre has been doing well with their unique style of entertainment, attracting a certain class of people that are never seen in any of our other places of amusements.

S. FERNBERGER.

PROVIDENCE, R. I.—Hallen and Fuller's First Prize Ideals opened a week's engagement at the Olympic Dec. 27 to S. R. O., and gave an entertainment that was excellent in every respect. Mr. Hallen was to have appeared with Molly Fuller in a sketch called A Fair Exchange, but his illness prevented him and his place was taken by Charles Wayne. Both were well received. Other distinct hits were made by Carrie Scott as the tough girl, and George Fuller Golden in a clever monologue. Annie Caldwell, Smith and Cook, Tom Lewis, and Charles Ernest, the Bagessons, and Dick, Dick and Dickie were other contributors. Business very large. New York Vaudeville Club 3-8.

The week of Dec. 27 brought the well-known Night Owls to the Westminster in a good bill. A burlesque called Punch, with Bobby Ralston as the chief entertainer, ran through the entire performance, during which specialties were introduced by Bobby Ralston, Lew Carroll, Mabel Hazleton, Charles Falke, Bert Bicknell, Florence Thropp, and the Leon Sisters. A breezy sketch called New York After Twelve was presented by Misses Thropp, Atherton, Carleton, and Vedder. Business good. Gus Hill's Masqueraders 5-8.

Among the headliners secured for the Olympic at an early date are Pauline Hall, Wood and Shepard, Press Eldridge, Jose Quintet, and Blondell and Rialto.

H. C. RIPLEY.

JERSEY CITY, N. J.—The big spectacular burlesque co., Miss New York, Jr., under the management of Joe Oppenheimer, opened at the Bon Ton Dec. 27-1 to good business. The show is a pleasing one. The Greater New York Club is a hodge-podge of song, dance and fun by the entire co. The long olio has Marie De Rossett, the Morellos (in a strong act), Harry Le Clair, Jack Crawford and Kelly Manning, John H. Gordon and George B. Scanlon, M. Florence Edwards (whose dances are superbly put on), and Tom Ripley. Little Queen of Egypt is the closing burlesque, and it is the best thing of the kind seen here this season. Harry Le Clair as Cleopatra is an artist, and was ably supported. The burlesque is full of fun from beginning to end. Al. Reeves' co. 3-8. Hopkins' Trans-Oceanics 10-15.

Sierra Nevada Parrington, a singer with the Miss New York, Jr., co., was compelled to quit work 27 on account of sickness. Williams and Ripley joined the co. here 27.

Each attache of the Bon Ton Theatre was presented with a turkey by the management 24.

WALTER C. SMITH.

WASHINGTON, D. C.—Sam T. Jack's Extravaganza co. is the attraction that Manager Kernan presents this week at his popular Lyceum and the entertainment meets with approval. In connection first-class specialties are given by the Fonti-Boni Brothers, Clark and Thompson, Reese and Swan, and Master Reese, Helene Edouard, and Gussie Vivian. Artistically arranged living pictures are a strong feature. The Broadway Burlesquers are underlined for the week 10-15.

The announcements for this week at the Bijou Theatre comprise John W. Ransone, Bonnie Thornton, Little Egypt, Anna Wilmuth, Mabel Stanley, Gibbons and Barrett, Gertie Gilson, and Jack Burke, the boxer, in pugilistic exhibitions with his trainer W. F. Scott.

JOHN T. WARDE.

CLEVELAND, O.—The New Year's attraction Dec. 25-1 at the Star is an unusually strong one, the New York Stars with Steve Brodie in a good variety entertainment. Week of 3, Scribner's Columbian Burlesquers. Professor John Donaldson, the well known trainer and pugilist, died very suddenly Monday, 27. He was James Corbett's trainer, and always in the ring with him in his fights, and had many friends throughout the country.

WILLIAM CRASTON.

CINCINNATI, O.—H. W. Williams' Own co. did a big business at People's during the holiday week. In it were Fields and Salina, Charlie Case, Favor and Sinclair, Smith and Fuller, Fisher and Carroll, Clifford and Huth, and Jones, Grant and Jones. Underlined are the Vaudeville Club Burlesquers.

An equally large business was done at the Fountain Square by Hopkins' Trans-Oceanic Star Specialty co. Gesaro and Bailey, Will H. Fox, the Karno Trio, Henry Keeley, Mr. and Mrs. Arthur Sidman, Vinie DeWitt, Morton and Revelle, and Papinta made up the olio. The sketch of the Sidmans was one of the best ever seen upon a vaudeville stage in this city. May Howard's Burlesquers are the succeeding attraction.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week Dec. 27, the capacity of the house nightly tested. One of the prettiest acts seen here this season is offered by Charles Ellis, who sang "Please, Mr. Santa Claus, Don't Forget Me." The American biograph concluded a three weeks' engagement. Johnson, Davenport and Lorella and George Evans made hits. The Putnam Sisters, the Lavellas, DeGreans and John Le Clair completed the bill. Week Jan. 3-8 the Three Angels.

DETROIT, MICH.—Rose Sydell's London Belles co. is at the Capitol Square Dec. 26-1. Wonderland's Theatre has a good programme for the week, some of the names being John A. West, Barton and Ashley, Arthur Rigby, monologist, and Lloyd Langdon, a good singer.

ERIE, PA.—Girard Theatre (Joseph E. Girard, proprietor): Frolicsome Girls of Paris Burlesque co. Dec. 27-29 to poor business. Scribner's Columbian Burlesquers 30-1.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Watson Sisters Burlesque co. Dec. 20-25 to well pleased audiences. Black Crook Burlesque co. 27-1 to good houses. Larry Smith, an old Paterson favorite, is a member of co. Co. pleased. Moulin Rouge Burlesquers 3-8. Casino Girls 6-8.—Item: Joe O. Zeiffe, business-manager of the Moulin Rouge, spent 27 in town, renewing old acquaintances. He reports a very prosperious season.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): Barr and Evans' aggregation, including Barr and Evans, the Allen Sisters, Little Estelle, Jeannette Clifford, and others, gave fair performance to good business week ending Jan. 1.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business continued most satisfactory week of Dec. 20-26. Of the new comers, Paulinetta and Piquo made a pronounced hit in their gymnastic act, and Mlle. Pepita Delara's yodeling was most acceptable. The biograph, Fred Brown, and the Clement Trio retain their popularity. Coming 27: The Morris ponies, the Picchiani Sisters, Vesuviano Operatic Quartette, Czita, and Professor Gallemdo.

BINGHAMTON, N. Y.—Bijou Theatre (A. A. Fenyvessy, manager): Flynn and Sheridan's City Sports attracted good houses and gave a pleasing performance. In the olio were the Smilax Sisters, Hi Tom Ward, John Flynn, Mr. and Mrs. Robinson, Whitelaw and Stewart, the Robinson-Baker Trio, and Mr. and Mrs. Coley Grant. Weber and Fields' Broadway Burlesquers next.

QUEBEC, CAN.—Casino (Louis Verande, manager): Week Dec. 20-26 Grace Smith, Louis Verande, Harmant, the Norrises, Mlle. Rosttino, and Zeltner's Pantomime. Business fair. Week Dec. 27-1 Ottilie, Riley and Hughes, Kardo, Swift and Chase, and Conway and Leland.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Business to the utmost capacity of the house Dec. 27-1. The olio presented was excellent throughout. Milton and Dollie Nobles in Bilgeville Junction were received with every indication of approval. Mudge and Morton, Loney Haskell, Johnson, Riano and Bentley, Bianco Benedetto, Abbaco, Elvira Francelli, and Tom Lewis, all pleased in their specialties. Announced 3-8 the World's Trio, Fransiola Sisters, John A. West, Oregon, Foy and Clark, Arthur Rigby, and Seaman and Monte. Underlined 10-15, Johnstone Bennett.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Manhattan Burlesque co. is the attraction for week of Dec. 27-1. The co. in the olio: May T. Lawrence, Sam Collins, Marie Bartlett, Warshauer and Mignon, Collins and Brien, and Al. Lubin. Attendance fair; performance ditto. Mrs. Barry presented each of her employes with a turkey on Christmas. Irwin Brothers' Burlesquers 3-10.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): The artists Dec. 27-1 included George Thatcher and Ed Marble, Val Vino, Ella Morris, Tony Ryan, Lavender and Tomson, Alburtus and Bartram, the Newsboys' Quintette, Ray L. Royce, and Bessie Searle. One of the best weeks of the season in respect to attendance. Annie Whitney, Lew Benedict, and others 3-8.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): Casino Operatic Burlesque co. gave a good performance to large houses Dec. 23-25.

KINGSTON, N. Y.—Wonderland Theatre (Gilson and Williams, managers): Week of Dec. 27-1 the French Gaiety Girls, Lotta Sattler, Bobby Bryant, Barry West, and Yenta Nille, and Professor William O. Austin and his living pictures were features.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): The White Crook Burlesquers Dec. 27-1 to good houses. Specialties by Marie Rogers, McCale and Cunningham, Behler and Stone, James Dixon, and Murray and Murray were good.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): The London Specialty co. Dec. 23-25; fair performance to fair business. The Ladies' City Club big show 27-29; performance and attendance good. Coming: Robie's Burlesquers 30-1.

INDIANAPOLIS, IND.—At the Empire Dec. 27 The Merry Maidens Burlesque co. gave a clean and enjoyable bill to good business.

SAN FRANCISCO, CAL.—The Orpheum has inaugurated a ballet entitled The Birth of the Pearl as a special Christmas attraction. The costuming and staging of this spectacular production are especially beautiful. Of the new people the Avalos made a decided hit in their novel somersaults from vertical poles. Caroline Hull is a popular descriptive singer, and is encored nightly. The balance of the bill are holdovers. Business very large all week.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles Bellenger, manager): Attractions Dec. 27-31: Lillian Barnes, Ada Blauvelt, May Bryan, and Hattie Mayer.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): A house vaudeville co. closed a week's engagement Dec. 25. Dark 27-29. Knickerbocker Burlesque co. 30-1. New Night Owls Burlesque co. 3-5. Casto Theatre (Al. Haynes, manager): Business remains good. For New Year's week a return engagement of the Silvers, and C. Garvin Gilmaine, Walton and Doyle, Mr. and Mrs. Sam Lucas, Alfred Anderson, Mortimer and Darrell, and Professor Burke's dogs.

HOUSTON, TEXAS.—New Palace Theatre (Blanche Lea, manager): The Sultan's Daughter and three act comedy, A Yankee in Cuba, the bill for week Dec. 20-25: fair business.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week Dec. 27 Carmenelli and Lucile, Cyclone Smith, Miss Collins, the Harbecks, the Rooneys, Mr. and Mrs. Harry Payne, Fielding and Smith, and Campbell.

ST. JOHNS, N. B.—Mechanics' Institute (C. A. Everett, manager): A vaudeville co., headed by Dan Nash, played to S. R. O. Dec. 25. General satisfaction.

NEW BRUNSWICK, N. J.—Music Hall (B. W. Suydam, manager): The bill Dec. 27-1 is one of the best yet presented and includes the Pickert children, Monsieur Dubec, Master Stanley, Ray Vaughn, Willis Pickert, and the Stanleys. The hall will be dark after Jan. 1, until such time as the management is able to find a new place, the lease on the present hall expiring on Jan. 1. The local press states that a new theatre, to be known as the New Brunswick Opera House, will be opened to the public on Jan. 1, it being the old Turn Hall remodeled.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Rossow Midgets co. gave a refined and entertaining performance Dec. 27-1. The co. contains clever people and the Midgets are a show in themselves. Big business. Rentz-Santley co. 3-8. City Club 10-15.

TORONTO, CAN.—Toronto Opera House (Ambrose J. Small, manager): Hopkins' Trans-Oceanics opened to a packed house Dec. 27 and certainly are deserving of large patronage, as it is one of the cleanest and brightest shows seen at this house for some time. The following make up a very entertaining olio: Murray and Alden, Ford and Francis, Dudley Prescott, Daly and Devere, Apollo, Carlin and Clark, the Brothers Herne, and Mlle. Aimee. A Gay New Yorker 3-8.—Bijou Theatre (H. H. Lamkin, manager): An excellent bill Dec. 27-1 to big business, and includes the following: Mr. and Mrs. Robyns, in Counsel for the Defense; Cullane and St. Felix, Chulita, the Howes, and Seamon and Monti. Johnstone Bennett 3-8.

ROCKFORD, ILL.—Sven Music Hall (Billy Link, manager): This house, located on Seventh Street, has been leased and was opened Dec. 20 by Billy Link and his clever co. as a vaudeville theatre and drew a good house. The specialties are good and the farce-comedy pleased the house. In the co. are the Charters Sisters, Harry Pink, Eddie Earl, Belmont and Desmond, Kittie Pink, Oscar Lindstrom, La Petite Mabel, and Billy Link.

LOUISVILLE, KY.—At the New Buckingham Weber's Parisian Widows filled week commencing Dec. 26, offering a good bill. A Night on Broadway was the feature. Next, Reilly and Wood's co.

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PITTSBURG, PA.—Lydia Titus was heartily welcomed at the Avenue Dec. 27, drawing very large audiences. The balance of the vaudeville bill was first-class, containing Haines and Pettingill, the Tonakas, Barnes and Gibson, and Frank Lawton. Next week Russell Brothers' Vaudeville co.—At the Academy of Music Al. Reeves' co. opened Dec. 27 to

capacity. The bill was one of the best of the season. Next week the Venetian Burlesque co.==The English Folly co. opened at the World's Museé Theatre 27.

VAUDEVILLE PERFORMERS' DATES.

Abern and Patrick—Haymarket, Chicago, 2-8.
Adelphi Trio—Palace, N. Y., 3-8.
Aldrich Charles T.—Weber and Fields', N. Y., 3-8.
Armstrong, Harry—Hopkins', St. Louis, 3-8.
Ancion, Adrienne—Alhambra, Milwaukee, 3-8.
Austin, George—Opera House, Chicago, 2-8.
Allyn and Lingard—Harlem Music Hall, N. Y., 3-8.
Angela Sisters—Poli's Theatre, New Haven, Conn., 3-8.
Allen, Phyllis—Alhambra, Milwaukee, 3-8.
Burkhart, Lillian—Haymarket, Chicago, 3-8, Opera House, Chicago, 10-15.
Barton and Ashley—Auditorium, Baltimore, 3-8.
Bloom and Cooper—Opera House, Chicago, 3-8.
Bogart and O'Brien—Bijou, Worcester, 3-8.
Barton, Cereta—Haymarket, Chicago, 2-8.
Bindley, Florence—Proctor's, N. Y., 2-8.
Baggessen, Carl and Saphira—Proctor's, N. Y., 2-8.
Benedict, Lew—Bijou, Worcester, Mass., 2-8.
Burke and Andrews—Poli's, Waterbury, Conn., 3-8.
Bryant, Francis J.—Pastor's, N. Y., 3-8.
Barlow Brothers—Pastor's, N. Y., 3-8.
Blockson and Burns—Keith's, Boston, 3-8.
Cassidy, Mabel—Hopkins', St. Louis, 3-8.
Chester, Milo—Hopkins', Chicago, 2-8.
Clerice Sisters—Haymarket, Chicago, 2-8.
Canfield and Carleton—Music Hall, Waterbury, Conn., 3-8.
Craig, Mabel—Opera House, Chicago, 3-8, Hopkins', Chicago, 9-15.
Charmion, Laveria—Koster's, N. Y., 13 Jan. 8.
Carpenter, Edith—Hopkins', Chicago, 2-8.
Carter, Billy—Opera House, Chicago, 2-8.
Cooper and Woodthorpe—Opera House, Chicago, 2-8.
Carpos Brothers—Koster's, N. Y., 3-8.
Castellat and Hall—Howard, Boston, 3-8, Casto's, Fall River, 10-15.
Cohans, Four—Pastor's, N. Y., 3-8.
Collins and Dailey—Pastor's, N. Y., 3-8.
Clayton, Estelle—Palace, N. Y., 3-8.
Daly and Jerome—England—Indefinite.
Doner, Joe and Nellie—Haymarket, Chicago, 2-8.
De Bessell—Koster's, N. Y., 27-Jan. 8.
Delmore and Lee—Music Hall, Harlem, 27-Jan 8.
De Grey and Josephone—Bijou, Harrisburg, Pa., 3-8.
Diaz, Pablo—Koster's, N. Y., 20-Jan. 8.
Dervalto, Leo—Keith's, N. Y., 2-8.
Damann Troupe—Keith's, N. Y., 2-8.
Dixon, Bowers and Dixon—Harlem Music Hall, N. Y., 2-8.
De Hollis and Valore—Hopkins', St. Louis, 2-8.
Dempsey, Louise—Pastor's, N. Y., 3-8.
Day, George W.—Hyde and Behman's, Brooklyn, 10-15.
Eddys, Five—Hopkins', Chicago, 2-8, Auditorium, Kansas City, 9-15.
Ellis, Madge—Koster's, N. Y., 27-Jan. 8.
Eldridge, Press—Palace, N. Y., 3-8, Howard, Boston, 10-15.
Evans and Vidocq—Keith's, N. Y., 2-8.
Evans, George—Koster's, N. Y., 2-8.
Eckert and Berg—Keith's, Boston, 3-8, Harlem Music Hall, N. Y., 10-15.
Franklin, Irene—Pastor's, N. Y., 27-Jan. 8.
Franko, Jeanne—Keith's, N. Y., 2-8.
Fransioli Sisters—Wonderland, Rochester, 2-8.
Foy and Clark—Wonderland, Rochester, 3-8.
Frencelli and Lewis—Wonderland, Detroit, 3-8.
Guille, Albert A.—Koster's, N. Y., 3-8.
Gardner and Ely—Hopkins', Chicago, 3-8, Hopkins', St. Louis, 9-15.
Glenroy, James Richmond—Opera House, Chicago, 3-8, Hopkins', Chicago, 9-15.
Gloss Brothers—Opera House, Chicago, 3-8.
Golden, George Fuller—Proctor's, N. Y., 3-8.
Gracey and Burnette—Harlem Music Hall, N. Y., 3-8.
Gorman and West—Pastor's, N. Y., 3-8.
Hines and Remington—Haymarket, Chicago, 2-8.
Hart, Joseph—Keith's, N. Y., 27-Jan. 8.
Hefron, T. J.—Gaiety, Quebec, 9-15.
Hawkins, Lew—Keith's, Philadelphia, 3-8, Harlem Music Hall, N. Y., 10-15.
Hull, Caroline—Orpheum, Los Angeles, 6-18, Orpheum, San Francisco, 20-Jan. 3.
Howell, Ida—Bijou, Washington—Indefinite.
Hamilton and Herndon—Haymarket, Chicago, 2-8.
Hallen and Fuller—Proctor's, N. Y., 2-8.
Halliday and Ward—Harlem Music Hall, N. Y., 2-8.
Howe, Wall and Walters—Palace, N. Y., 3-8.
Hart, Annie—Court Street, Buffalo, 3-8.
Jerome, Lillian—Keith's, N. Y., 2-8.
Johnson, Davenport and Lorella—Proctor's, N. Y., 3-8.
Jose Quintette—Hopkins', St. Louis, 3-8.
La Porte Sisters—Haymarket, Chicago, 3-8, Wonderland, Toledo, 10-15.
Littlefield, C. W.—Poli's, Waterbury, Conn., 10-15.
Leavitt and Nevello—Opera House, Chicago, 2-8.
Le Roys, The—Opera House, Chicago, 2-8.
Livingston, Belle—Fall River, 2-8.
Lewis and Ernest—Proctor's, N. Y., 3-8.
Lawrence and Harrington—Proctor's, N. Y., 3-8.
Luciers, Four—Alhambra, Milwaukee, 3-8.
Miles and Ireland—Haymarket, Chicago, 3-8.
Mayer, Daisy—Koster's, N. Y., 13-Jan. 8.
Mimic Four—Opera House, Chicago, 3-8.
Mack, Wilbur—Haymarket, Chicago 3-8, Opera House, Chicago, 10-15.
Magineys, The—Haymarket, Chicago, 3-8.
Morrissey and Proctor—Proctor's, N. Y., 3-8.
Mack and West—Proctor's, N. Y., 3-8.
Melville and Conway—Harlem Music Hall, N. Y., 3-8.
Mais and De Moss—Harlem Music Hall, N. Y., 3-8.
Melrose Brothers—Hopkins', Chicago, 3-8.
Mathews and Harris—Hopkins', St. Louis, 3-8.
Moore, Eddie—Poli's, New Haven, Conn., 3-8.
Northern Troupe—Opera House, Chicago, 3-8, Hopkins', Chicago, 10-15.
Nosses, The—Music Hall, Harlem, N. Y., 3-8.
Norman, Mary—Haymarket, Chicago, 3-8.
Neuville, Augustin—Palace, N. Y., 3-8.
Nelson Trio—Alhambra, Milwaukee, 3-8.
Orbasany, Irma—Koster's, N. Y., 3-8.
Orsen—Wonderland, Rochester, N. Y., 3-8.
Polk and Kollins—Pastor's, N. Y., 3-8.
Pitrot, Richard—Alhambra, Milwaukee, 3-8.
Price, Maud Beall—Keith's, N. Y., 2-8.
Post and Clinton—Pastor's, N. Y., 2-8.
Powers Brothers—Pastor's, N. Y., 3-8.
Rankin and O'Neill—Proctor's, N. Y., 27-Jan. 8.
Reed Birds, Seven—Keith's, N. Y., 3-8.
Royce and Intropidi—Proctor's, N. Y., 3-8.
Royce, Ray L.—Keith's, Boston, 3-8, Keith's, N. Y., 10-15.
Redding, Francesca—Harlem Music Hall, N. Y., 3-8.
Russell, Mabel—Harlem Music Hall, N. Y., 3-8.
Rucco's Dogs—Pastor's, N. Y., 3-8.
Rench and Kennedy—Keith's, N. Y., 3-8.
Stinson and Merton—Keith's, N. Y., 2-8.
Smith and Cook—Proctor's, N. Y., 3-8.
Scott, Carrie—Proctor's, N. Y., 3-8.
Sharp and Flat—Koster's, N. Y., 3-8.
Staunton and Willard—Palace, N. Y., 3-8.
Seaman and Monte—Wonderland, Rochester, N. Y., 3-8.
Thompson, Moreland—Hopkins', St. Louis, 3-8.
Thurlow, Luckie—Pastor's, N. Y., 3-8.
Thomson, Harry—Alhambra, Milwaukee, 9-15.
Welch, Joe—Opera House, Chicago, 3-8.
World Trio—Wonderland, Rochester, N. Y., 3-8.
Willett and Thorn—Poli's, New Haven, Conn., 3-8.
Webb and Hassan—Pike's, Cincinnati, 3-8, Hopkins', St. Louis, 10-15.
Williams and Carleton—Opera House, Chicago, 2-8.
Ward and Curran—Haymarket, Chicago, 3-8.
Whiting, Stanley—Keith's, N. Y., 3-8.
Whitney, Annie—Bijou, Worcester, Mass., 3-8.
West, John H.—Wonderland, Rochester, N. Y., 3-8.
Zobedie, El—Alambra, Milwaukee, 3-8.

SCHILLER THEATRE'S PROSPERITY.

William A. Brady's abilities as a hustler have been evidenced again in the case of the Schiller Theatre, Chicago, which since Mr. Brady assumed management has become a veritable Klondike. Business has been steadily on the increase, and that done by The Wizard of the Nile last week was phenomenal. The bookings for the remainder of the season are all first-class, and the playhouse seems assured of permanent prosperity.

WANTED.—Small sized young Actress—Ingenue who can act and sing simple ballad and able to advance $250 for printing, for a new Domestic Comedy-Drama. Featured with owner, good salary, and weekly return of advance. "CONNECTICUT," care Mirror office.

LETTERS TO THE EDITOR.

THE CANCELING OF DATES.

DECEMBER 24, 1897.

To the Editor of The Dramatic Mirror:

SIR.—The letter from Urbana, O., to THE MIRROR asking a suggestion for means of redress from traveling managers for canceling attractions has, no doubt, been read by many managers on tour. There are often very good business reasons for traveling managers to cancel time. We have played some theatres this season where there were four to six attractions a week. In many towns to which this statement is applicable the theatre patrons will not support sufficiently more than one or two performances a week. Traveling managers, upon learning of the unlimited number of attractions booked and being played, and the poor business being done as a result, have excellent reasons for canceling. The most successful local managers of to-day, and the few this season who are making money, are those who limit the attractions to one or two a week, and use every effort to protect companies in advertising and too close booking.

J. D. SMITHDEAL,
Manager The Hearthstone.

THEATRES AND "FAKE" COMPANIES.

DAVIS OPERA HOUSE, PLYMOUTH, MASS.,
Dec. 31, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Two or three weeks ago there was in THE DRAMATIC MIRROR an article relative to the treatment of local managers by companies which fail to appear according to contract, thereby throwing the house out of business for a time. It seems that this kind of business should be met in some way, and there is none better than by means of your valuable paper.

The least a traveling manager can do is to notify us of his inability to appear instead of keeping us wondering what his next move will be. There are too many cheap companies, representing themselves as first-class, with good paper, that are obliged to close prematurely on the road. In December we had two which failed to turn up or even to notify us of their inability to do so.

The best thing, under the circumstances, seems to be to give their names as a warning to other managers. One was the Le Roy Harris company, of New York, and the other Our Step-Husband, both guaranteeing first-rate performances. The two cost us over $150, and we should be glad if you could publish this letter, or any part of it, in order that others may be wary. Presumably you have many such complaints, but their number may serve to diminish the companies that will not even spend two cents to let us know what has happened to them.

Most respectfully yours,
PERRY AND CAVERLY, Managers.

OTHER PEOPLE'S PAPER.

BELLE PLAINE, IOWA, Dec. 31, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Last night I stopped off in Tama, Iowa, to see a show advertised as "Murray and Murphy in McFadden's Reception—30 people, including a Pickaninny Band of 14." They had the band. They gave a bad vaudeville show of mixed acts, with no attempt at playing the farce advertised. They had neither Murray nor Murphy.

Their agent carries four trunks of paper of various kinds. They put out three sheets of Marie Bell, Mark Murphy and others, with the names covered over with type strips. Their window work is of a mixed variety, covering every branch of the business from tragedy to vaudeville, one very prominent piece being a half sheet of Troja, which they did not have the decency to strip so the name would be covered.

The manager of the theatre was indignant when he discovered the frauds that were being practiced on him and his patrons, but could do nothing at the time.

The manager of the company was arrested on a charge of larceny by officers from Marshalltown, where the company played the three nights previous. It was explained that two people quit the show in Marshalltown, but that their trunks were brought away by the company. The case was settled about midnight by the payment of $45, the company going to Marion and the officer back to Marshalltown.

In Mexico it is a jailable offense to advertise what you have not in your show. Don't you think our lawmakers could take a tip from the Greasers in this respect and make it a misdemeanor to advertise Marie Bell, Mark Murphy, and Troja as aiding in giving a negro band show?

By the way, Mark Murphy's name was used very strong on the bills.

Yours,
FRANK A. SMALL.

LOCAL ABUSES.

To the Editor of The Dramatic Mirror:

SIR.—There exists a condition which seems to me a nuisance, and a near approach to impertinent interference in the business of the advance agent on the part of some local managers. And it strikes me that if the matter were aired—shown up to the "local" in the same light in which it is viewed by the traveling manager, and then if agents would firmly resist all encroachment upon their rights, the condition might gradually be changed until one could do his work in his own way, to his best pecuniary advantage.

I refer to the hauling of baggage and hotel contracting. Now, I am not one of the school of agents who thinks the "regular transfer man" is invested with any sacred rights, and "20 cents per piece round trip" is not a fetich to which I bow in servility, unless I have to.

I argue that so long as my manager is the gentleman who has to pay the bills he should be allowed, through his agent, the privilege of contracting them as small as possible. But in many instances I have found the local manager insisting on making the contract—20 cents the invariable rate—in favor of some one man to the exclusion of all others who might be willing to do it for less. Frequently, too, these favored transfer men have told me that they have to pay to the "local" 5 cents, and in two instances 10 cents per piece for the house baggage privilege. Now this is a class of "graft" which is not far removed from being contemptible. The local manager has no more claim upon the company's baggage than he has upon a mountain in Mars. The "rake-off" does not prevail in all cases of interference, but the latter is very, very seldom justifiable, and always results in friction inimical to the proper transaction of business.

I am paid a salary for making contracts. If there were no object in having them made low the traveling manager could dispense with his agent. A number of years' experience has taught a certain degree of wisdom in the work, and I like at least to have a chance to apply it without any officious intermeddling upon the part of one who has no shadow of right to concern himself. Just recently I had occasion to tell a "local" that if he wanted to pay the bill himself he could hire whom he chose at any price; but that so long as we had to pay it, I must insist on contracting with whom I chose, so long as I secured a responsible and careful man. This same local manager had erased from the house contract the clause requiring him to furnish assistance in placing baggage in dressing rooms. Yet, after attempting to evade all responsibility, he presumed to dictate the transaction of business which did not concern him in the least. In this man's town I saved $2.50 on the contract. Of course, in towns where the employment of an outsider in any way hampers the business of the house, or where the regular transfer company employs a force of men who buy seats instead of "bracing in" on the strength of their connection with the baggage, that's a different condition, and no attempt is made by me to change it. But where the "regular transfer man's" force consists of himself and a driver; where almost invariably free-list is demanded, expected, and countenanced and encouraged by the house, then the matter is entirely removed from the local manager's province.

The regular transfer men in nine cases out of ten would work a whole day to earn from their local merchants the amount of money they expect from a company for three hours' work.

Years ago when one could bill a town with a few dollars' worth of paper, and be sure of doing a houseful of business, the price for baggage was 25 cents. Nowadays, when it costs twice as much to do half the business, the price is still the same. I, for one, won't pay it unless I have to.

If the local manager objects that it militate against his business, then the answer can be made that he was not warranted in permitting the establishment of conditions affecting matters that do not concern him.

Objections parallel to the above prevail in the making of hotel contracts. I know of a dozen "locals" who get either their board or a "rake off" on all business they call "steer" to their favored hotels. Usually these hotels are the worst for the most money. One manager recently was so chagrined and angry when he learned we traveled in our own car, and that the people boarded there, that he couldn't do business in a civilized fashion. He "plugged" for a hotel that gave him his board, and had been gloating over the prospect of a $140 board bill from our company. That same manager's town was rotten—just what might be expected where the management paid more attention to "grafts" than to business, bummed all his bill boards, litho space, newspaper work, props, license, and distributing of small work on the strength of the company's free-list. By the way, that's another abuse that is growing almost past tolerance. The local manager demands a percentage up to the limit of the traffic. He agrees to furnish a dozen and one things, yet utterly declines, neglects and refuses to fulfill his part of the contract. He virtually says: "Here's my house; come in, do your own work, wait on yourselves, and pay me for the work I promised to do but haven't performed."

And he frequently does literally say: "I won't do this or that; it's in the contract, but I was in a hurry when I signed it, and didn't read it."

And on one-night stands the company is absolutely at his mercy. He is reasonably sure of always playing to a profit himself, no matter how much the company loses. If he has a $50 house, he is winner a five. On week stands, the agent drills around town doing the work which the local manager promised to do, and generally gets no thanks for it. But on one-night stands the local manager, when it comes to taking care of the small work, seems to utterly lose sight of the fact that he has a community of interest with the show. And instead of paying a few paltry dollars to men who will faithfully put the paper into every dwelling house in town, he gives two thousand or three thousand Heralds to a gang of irresponsible kids in knickerbockers, who are playing hookey from school, and who two hours afterward will be back in the billroom smoking cigarettes, telling vile stories and swearing that they "billed" every house in town, while a ten minutes' walk will discover hundreds of pieces of paper littering streets and yards.

But all these things are of minor importance compared to the practice of local managers and correspondents in falsely reporting business. The traveling manager frequently has no other guide than these reports. And to rely upon them is to generally make a mistake. Five different times in two months I have seen reports utterly false and misleading. In one Pennsylvania town a big repertoire company was announced as opening to S. R. O., when in fact they opened in a pouring rainstorm to less than half a house. The week's business was reported big, when in fact the management lost $100. In Ohio I have seen reports of packed business for three one-night stand shows, when in each town they played to beggarly business. Now, viewed from whatever standpoint, this is a mistaken policy. It misleads both local and traveling managers to the inevitable loss of one or the other. Appearing as they do in class journals, these reports never reach the show-going public and cannot influence business in the slightest degree.

And it would seem high time that measures were taken to change affairs.

Respectfully,
ADVANCE AGENT.

CORRESPONDENCE

[*Received too late for classification.*]

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Ole Olson Dec. 25, Louis James 31.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (J. J. Mullin, manager): Tennessee's Pardner to poor business Dec. 24. Nellie McHenry in A Night in New York to fair business 26. 1492 3. Courted Into Court 9. The Girl from Paris 16.==BUTTE OPERA HOUSE (J. F. Vardaman, manager): Dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Never Again Dec. 25. Gayest Manhattan was received by a large audience 27, who found much to amuse them, although the piece was more adapted to a music hall audience. W. H. Crane and an excellent support gave a superb and charming presentation of A Virginia Courtship 28, before a brilliant au-embluge that occupied all available space. A finely balanced co., headed by Joseph Holland, presented The Mysterious Mr. Bugle 29 to a good audience. The play was inadequate to the merits of the co., being tedious and too long in working up to climaxes. Devil's Auction 30; large house; many new and novel ideas have been injected into the spectacle, and were received with much applause. The Bride Elect 31, 1. Nellie Reardon Bergen is the star of the cast, and as she was a resident of this city prior to her professional debut, there is much interest manifested in her new role.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Cuba's Vow, with its thrilling situations, before large houses 25. Katie Rooney, booked for 27, 28, failed to appear, putting the local management to much inconvenience and loss. It was reported that the backers of the co. had abandoned it in New York, where the members were left stranded. Rose Hill Burlesque co. packed the house 29, 30, presenting a satisfactory burlesque. William Barry 31, 1. Under the Dome 3, 4. East Lynne 5. Bon Ton Burlesquers 6. Stowe's U. T. C. 7, 8.==ITEMS: Bruce Edwards, of the Julia Marlowe co., was the guest over Sunday of Postmaster Furlong.—Chris Reilly, of this city, for several seasons with the Joseph Jefferson co., will leave for the Klondike in the Spring as the representative of a number of local capitalists.

A. DUMONT.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Other People's Money Dec. 30; good business. Little Lord Fauntleroy 3. Stowe's U. T. C. 14.

ILLINOIS.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Prisoner of Zenda Dec. 21. Digby Bell in The Hoosier Doctor 23; medium business; audience pleased. Courted Into Court 28; fair business. Banda Rossa 6. The Sporting Duchess 7. Pudd'nhead Wilson 10. Wilton Lackaye 11.==LYCEUM (C. E. Perry, manager): Blei's Schiller Vaudeville closed a week of fair business 25.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Holden Comedy co. Dec. 19-25; fair business. U. T. C. 27; fair business. Kellar pleased a large audience 28. Murray and Mack 30.

ENGLEWOOD.—MARLOWE THEATRE (C. G. Kingwill, manager): The Span of Life Dec. 25; good business.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Katie Emmett Dec. 30.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Al. G. Field's Negro Minstrels Dec. 28 to the capacity; excellent satisfaction. A Paper City 13.

INDIANA.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Happy Family 1. J. E. Toole 11.==CARLISLE HALL (Carlisle Brothers, managers): Dark.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Sadie Raymond in Daisy the Missouri Girl 24 to small house; performance good. A Bunch of Keys 11.

UNION CITY.—UNION GRAND THEATRE (R. B. Turpin, manager): W. S. Hart 11.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): W. S. Hart Dec. 27, 28 to light business. McFadden's Row of Flats 29.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): O'Hooligan's Wedding Dec. 27 canceled without notification.

BRAZIL.—MCGREGOR OPERA HOUSE (A. M. Hickman, manager): The Prodigal Father gave satisfaction to a large audience Dec. 21. W. S. Hart in The Man in the Iron Mask 30, 31. Al. G. Field's Colored Minstrels 4.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Iskander, by Frederick Warde, Dec. 21. Mr. Warde was supported ably by Beatrice Lieb, Grace Wallace, Carl Smith, William Corbett, Archibald Hotchkiss, and W. B. Wallace. Beatrice Lieb, a former Dubuque girl, received a warm welcome and as Princess Ivana was very pleasing. The Broadway Girl 25; large audiences. After the performance the co. disbanded and returned to Chicago. Flo Irwin in The Widow Jones 27 to a good house.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): A Boy Wanted to a full house Dec. 28. Excellent satisfaction. Marie Bell Opera co. 1.

WAVERLY.—OPERA HOUSE (B. S. Ruddick, manager): John E. Dvorak Dec. 27, 28 in The Merchant of Venice and Dr. Jekyll and Mr. Hyde to poor business; performances deserved good patronage.

DATES AHEAD.

[*Received too late for classification.*]

MAY DOTY (Earl Doty, mgr.): Canton, Ill., Jan. 3-8. Pekin 10-15. Spring Valley 17-22. Ottawa 24-29.

GORTON MINSTRELS (C. H. Larkin, mgr.): Darlington, S. C., Jan. 5. Sumter 6. Georgetown 7. Savannah, Ga., 8. Fernandina, Fla., 12. Jacksonville 13, 14. Augustine 14. Daytona 15. Palatka 17. Deland 18. Sanford 19. Orlando 20. Bellair 21. Tampa 25. Ocala 26. Gainesville 27. Thomasville, Ga., 28.

THOMAS W. KEESE (Charles B. Hanford, mgr.): Athens, O., Jan. 4. Marietta 5. Cleveland 6-8. Pittsburg, Pa., 9-15. Canal Dover, O., 17. East Liverpool 18. Youngstown 19. Corry, Pa., 20. Warren 21. Fredonia, N. Y., 22. Boston, Mass., 24-29.

JUNE AGNOFF (T. C. Howard, mgr.): Chillicothe, O., Jan. 6-8. Cincinnati 9-15.

ANNIE HANSON CLARKE: Avon, N. Y., Jan. 3-8. Wayland 6-8.

OTIS SKINNER (Joseph Buckley, mgr.): Macon, Ga., Jan. 4. Chattanooga, Tenn., 5. Knoxville 6. Roanoke, Va., 7. Staunton 8. Charlottesville 10. Hampton 11. Norfolk 12, 13. Richmond 14, 15.

GRIMES' CELLAR DOOR (James B. Mackie): Youngstown, O., Jan. 10. Warren 11. Akron 12. Salem 13. Bellefontaine 14. Findlay 15.

MURRAY COMEDY: Urbana, O., Jan. 3-8. Circleville 10-15. Chillicothe 17-22.

OBITUARY.

Edward J. Buckley died of paralysis, on Dec. 27, at his home in this city. Born in Australia in 1843, he came when an infant to America, and made his first public appearance in 1864 at Victoria, B. C., as William in an amateur production of Black Eyed Susan. His professional debut was made soon after as Etienne in Fanchon, with a stock co., at Stockton, Cal., Amy Stone being the star. He advanced rapidly and soon joined John McCullough's San Francisco co., as "walking gentleman." In 1869 he was a member of the famous co. which opened the California Theatre. He went to Chicago in 1875 to join Sam Piercey's co., and afterward Hooley's Comedy co. with William H. Crane as leading man, in which organization he returned to the Pacific Coast. Mr. Buckley was then secured by Tompkins and Hill to play leads at the Boston Theatre, where for three years he appeared with pronounced success, scoring an especial triumph as Captain Molineaux in The Shaughraun. In New York he supported Mary Anderson when she made her metropolitan debut at the Fifth Avenue Theatre, and filled many other engagements. As a member of the Booth and Barrett co. and as Sir Lucius O'Trigger in Joseph Jefferson's production of The Rivals he made distinctive hits. His last appearance in New York was with Nat C. Goodwin in The Gold Mine. About thirteen years ago he suffered the first stroke of paralysis, and the final stroke occurred last March. Funeral services were held on Dec. 29 at the late home of the actor, and interment was made at Calvary Cemetery. Mr. Buckley left a widow, two daughters now on the stage, and a son.

Mrs. Kate Girard, wife of Emile Girard, one of the original troupe of that name, died in this city on Friday morning, Dec. 31. The deceased had been sick but a short time with a slight attack of pneumonia, and her illness was not considered serious. She expired suddenly without any apparent suffering. Mrs. Girard was born Feb. 12, 1860, at Oatlands, Tasmania (Australia), and married Emile Girard twenty-two years ago last March at Wellington, New Zealand. She made her professional debut with the Girards (Emile, Julian, and Robert) at Bucarest, Roumania, in 1878, since which time she had appeared with her husband in nearly every city in the world. She was a woman of many sterling qualities and a sincere friend, and was beloved by all. Her death was a shock to her many friends and acquaintances. She was interred in the Kensico Cemetery, Sunday afternoon. The friends and brother Elks of Emile Girard sympathize with him in the hour of his bereavement.

Colonel W. D. Hager died on Dec. 28, at Wauseon, Ohio, of tumor of the stomach. He had been the general manager of the Barnum and Bailey Shows for several years, owning the side shows and privileges. He was a member of New York Lodge 1, B. P. O. E. The funeral occurred at Wauseon on Dec. 31. Mr. Hager leaves a widow and a son.

Married.

BAYER-DELOES.—Con Bayer and Ethel Deloes, at Mobile, Ala., Dec. 25.

BURCH-WOODWARD.—George W. Burch and Lillie Woodward, at Brooklyn, N. Y., on Dec. 30.

JOHNSON-FITZGERALD.—Julius Johnson and Marie Fitzgerald, at Boston, Mass., on Dec. 28.

LESLIE-ERBS.—At Philadelphia, Pa., on Jan. 1, William A. Leslie and Sophie Erbs.

WILBUR-STEVENS.—Frank Wilbur to Verenice Stevens, at Spartanburg, S. C., Dec. 25.

Died.

BUCKLEY.—Edward J. Buckley, at New York city, on Dec. 27, of paralysis, aged 54 years.

GIRARD.—Mrs. Kate Girard, wife of Emile Girard, in this city, on Dec. 31, 1897, aged 36 years and 10 months.

GRIDLEY.—At Waterloo, N. Y., Charles C. Gridley.

HAGER.—Colonel W. D. Hager, at Wauseon, Ohio, on Dec. 26, of tumor.

VAUDEVILLE.

Hilda Thomas
ASSISTED BY
FRANK BARRY.
A Big Hit at Hyde & Behman's Last Week

Hilda Thomas is a genuine star in vaudeville.—*Brooklyn Citizen*, Dec. 28.

Hilda Thomas is at the Avenue Theatre this week and is a star of the first water.—*Pittsburgh Leader*, Dec. 7.

Hilda Thomas at Keith's this week is a Boston favorite and is one of the strongest cards in vaudeville.—*Boston Transcript*.

Hilda Thomas at Hyde & Behman's this week is in good form and one of the solid hits of the show, getting two and three curtain calls.—"Chad," *Morning Telegraph*, Dec. 31.

Vaudeville Sketches
ON HAND AND WRITTEN TO ORDER.
DR. EMIL STOESSEL, - 39 W. 28th St.

A GREAT NUMBER.

The Christmas Mirror Everywhere Pronounced the Finest Holiday Publication of the Year.

The great volume of praise that has greeted the Christmas DRAMATIC MIRROR from all sources is the best possible proof of its excellence. It has been declared to be the most interesting of metropolitan holiday issues. Following are a few selections of opinion from representative newspapers:

PRAISE FROM BOSTON.

Boston Transcript, Dec. 24.

The Christmas issue of THE NEW YORK DRAMATIC MIRROR is just out and contains a profusion of portraits, illustrations, poems, stories, and articles of special interest to lovers of the stage. It should be owned by every collector of stage publications. Among the leading articles are: "The Early Drama in California," by J. J. McCloskey; "Sunday in a One-Night Stand," by Julian Magnus; "Lime Lights," by Willard Holcomb; "The Personality of Clement Scott," by Marshall P. Wilder; "Hamlet and the Comédie Française"; "The Old California Theatre," by Sydney Chidley, and "The Play's the Thing," by Felix Morris.

AN AGREEABLE SURPRISE.

Philadelphia Inquirer, Dec. 26.

The Christmas number of THE DRAMATIC MIRROR has appeared. Coming out almost unheralded, it is an agreeable surprise to the many admirers of that paper. Like many theatrical attractions, each season the Christmas MIRROR improves, and this year it has apparently reached the pinnacle. There is not a dull line in the many pages so handsomely bound in an illuminated cover.

EXCEEDINGLY HANDSOME.

Philadelphia Public Ledger, Dec. 24.

The Christmas edition of THE DRAMATIC MIRROR is out. It is an exceedingly handsome number, consisting of seventy odd pages, full of interesting stories and recollections of stageland. The portraits are particularly good; one in particular, of Julia Arthur, is wonderfully lifelike and expressive. Among other good ones are those of Mounet Sully as Hamlet, the late Dr. George H. Houghton, Ludwig Barnay as Marc Antony, May Vokes, Mrs. Fiske, Eileen Moretta, Felix Morris, and J. B. and Edwin Booth from 1850 to 1854.

A BEAUTIFUL NUMBER.

Chicago Inter-Ocean, Dec. 26.

THE DRAMATIC MIRROR for Christmas is not only a beautiful example of the illustrative and typographical art, but it is replete with interesting, entertaining and instructive matter, befitting the mouthpiece of the theatre in America.

WELL-KNOWN CONTRIBUTORS.

Washington Post, Dec. 24.

The Christmas DRAMATIC MIRROR is at hand, and is one of the handsomest holiday editions yet issued by the old established organ of the dramatic profession. On the list of contributors appear the well-known names of many theatrical and newspaper people, including several Washingtonians. Corinne Parker, of Daly's company, and Channing L. L. Pollock, formerly of the *Post's* staff, have characteristic stage stories, while Charles Mackay, of Summer Stock memory, and Willard Holcomb contribute verses. The illustrations are especially good this year, the portrait of Mrs. Fiske being a work of art.

ILLUSTRATIONS UNCOMMONLY FINE.

Brooklyn Times, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is out, and a fine number it is. There are over seventy pages of well written stories, sketches and biographies by well-known players and managers, and the illustrations are uncommonly fine. The star feature is a story by Samuel Freedman, entitled "The Children of the Revels." For daintiness and pathetic charm it has not been excelled by any magazine story printed in the English language this year. The colored cover is both striking and artistic, and good taste pervades the whole publication.

LARGE AND BEAUTIFUL.

Boston Home Journal, Dec. 25.

The appearance of the Christmas DRAMATIC MIRROR is an event of importance in each year. The 1897 issue is large and beautiful, with an attractive cover printed in colors and lavishly begilded. Within one finds stories by the literary element in stagedom, poems appropriate to the season, many fine half tones, any number of comediettas and some valuable articles.

SURPASSES THE RECORD.

Baltimore American, Dec. 26.

The Christmas number of THE DRAMATIC MIRROR surpasses the record. It is in convenient book form, with an ingenious "poster" cover in gay tints, banded with gold, and within the covers is a plentiful and varied assortment of good things, including stories, poems, essays and sketches. An interesting article on the early drama in California has several portraits of the Booths and old-time celebrities. Another feature is a hitherto unpublished letter in fac-simile of Charlotte Cushman, accompanied by an article on the great actress. Among the contributors are J. J. McClosky, Julian Magnus, Lillian Burkhart, George Taggart, Brandon Douglas, Felix Morris, Russ Whytal, John Ernest McCann, Sydney Cowell, William Devere, Eleanor Merron, Marshall P. Wilder, Charles Donald Mackay, C. P. Flockton, Alice Kauser, Clara Morris, Mrs. Sydney Drew, James Young, Kate Masterson, and many others. The illustrations are of a high order of merit, among them being a striking full-page portrait of Julia Arthur and an ideally beautiful picture of Mrs. Minnie Maddern Fiske, which is an artistic gem. The number is one amply worth careful preservation.

A THING OF BEAUTY.

New York Clipper, Dec. 25.

The Christmas number of THE DRAMATIC MIRROR has been received. It is as usual "a thing of beauty," and can boast as well of more substantial merit. It is liberally illustrated, and its portraits of players, past and present, constitute an interesting feature. Many professionals have enriched its pages with the products of their pens, and history, fiction, essay, and verse testify to their fitness for literary pursuits. The work is a welcome addition to holiday literature, and will no doubt be cordially greeted by members of the profession, and those who are interested in stage people and their work.

BRIGHT LITERARY CONTRIBUTIONS.

Indianapolis Journal, Dec. 25.

The Christmas MIRROR is one of the most artistic of the Christmas publications this season. It is filled with bright literary contributions from the most talented in the theatrical profession, and its art work is in keeping with the high-class tone of the publication on which Harrison Grey Fiske has lavished his attention as editor and proprietor.

A WORK OF ART.

Columbus (O.) Journal, Dec. 26.

The Christmas number of THE DRAMATIC MIRROR is a work of art. It appears in an illuminated cover and contains a variety of stories that cannot fail to interest every one interested in the stage and its people. Many of the articles possess literary merit above the ordinary. The compilation and illustration of more than sixty pages, such as are usually printed by THE MIRROR, involves an immense amount of labor and no little skill and ingenuity in the selection of matter. It does not seem that Harrison Grey Fiske has lost anything by his aggressive fight against the so-called "theatrical trust."

FULL OF GOOD MATTER.

Rochester Democrat and Chronicle, Dec. 25.

THE DRAMATIC MIRROR has outdone itself with its special Christmas number this year. It is full of good matter, is most attractive in appearance, and is lavishly and magnificently gotten up in every particular. It furnishes undeniable evidence of the literary ability of members of the theatrical profession, as well as of the good taste, enterprise, liberality and ample resources of THE MIRROR'S editor and proprietor, Harrison Grey Fiske.

ATTRACTIVE AND INTERESTING.

Buffalo Commercial, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is a beauty, and reflects the greatest credit on the enterprising publishers. Its reading matter and illustrations are alike attractive to all interested in the affairs of the stage, and there is also much to please the general reader.

ECLIPSES ALL PREVIOUS ISSUES.

Toledo Bee, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR has been received from the publisher, Harrison Grey Fiske. It eclipses all of THE MIRROR'S previous holiday numbers, which is saying a great deal. A beautiful illuminated cover, by H. S. Loury, is a striking feature. Among the special articles are "The Early Drama in California," with likenesses of the Booths, Matilda Heron, and Alexina F. Baker; "Bruto Dolce," a story by George Lesoir; "Charlotte Cushman," by "K. M. W.," with a hitherto unpublished letter of the great actress, and "An Amateur Santa Claus," by Clara Morris. Among the other contributors are Minnie Maddern Fiske, Anatole France, William Devere, Felix Morris, Maida Craigen, and Paul Kastner. THE MIRROR'S Christmas number is easily at the head of the holiday publications, both from a literary and artistic point of view.

VALUABLE AND ADMIRABLE

Springfield Republican, Dec. 26.

The Christmas number of THE DRAMATIC MIRROR is an uncommonly handsome and elaborate publication. It comprises sixty-two pages devoted to reading matter and illustrations, forming a brochure which cannot fail to prove interesting and entertaining, not only to members of the profession, but to theatregoers as well. Most of the illustrations are made by the half-tone process, and many of them are notable because of the beauty or peculiar interest of the subject as well as for the skill with which it is handled. Of particular interest to theatregoers will be the full-page reproduction of a crayon portrait of Mrs. Fiske, who is to appear later in the season at the Court Square Theatre in the title-role of Tess of the D'Urbervilles. There is also a very beautiful full-page picture of Julia Arthur, and portraits of Ludwig Barnay as Marc Antony and Mounet Sully as Hamlet. Almost every page, in fact, bears one or more pictures of stage people. Many of the literary features are especially good. There is an article on "The Early Drama in California, '49 to '52," by J. J. McCloskey; short stories by Lillian Burkhart (who appeared at the New Gilmore recently), George Lesoir, Brandon Douglas, Elizabeth C. Winters, Clara Morris, and others; a one-act dramatic sketch, "The Visionary," by Rollin Cutter, and numerous short sketches and poems by actors or other persons directly or indirectly connected with the stage. A particularly interesting feature is a hitherto unpublished letter of Charlotte Cushman which, under the aid of an accompanying explanation, reveals in a new and significant light that remarkable woman's early ambitions. Typographically the book is a work of art, the printing and the arrangement of the illustrations being admirable.

EXCELLENT READING MATTER.

Albany Evening Journal, Dec 22.

The Christmas number of THE DRAMATIC MIRROR has made its appearance. With its handsomely illustrated cover, its wealth of illustrations and its most excellent reading matter, it is fully up to the standard of excellence set by the publishers. It is certainly a most attractive number.

A BEAUTIFUL AND ARTISTIC WORK.

Albany Express, Dec. 23.

A welcome visitor reached the desk of the dramatic man yesterday. It was the Christmas number for '97 of THE DRAMATIC MIRROR. Its editor and proprietor, Harrison Grey Fiske, has outdone previous Christmas numbers of THE MIRROR. It is a beautiful and artistic work. To be appreciated it must be seen. No one interested in the stage and its people can afford to be without this number.

A GORGEOUS EDITION.

Albany Times-Union, Dec. 23.

DRAMATIC MIRROR.—The Christmas number of this famous theatrical paper is a gorgeous one, with a most artistic colored cover and a multitude of portraits, sketches and stories in its sixty pages.

WELL WORTH THE PRICE.

Easton (Pa.) Sunday Call, Dec. 26.

THE NEW YORK DRAMATIC MIRROR is the oldest and best exclusively dramatic journal published in this country. It is independent of managers, cliques and actors, its only aim being to print reliable dramatic news without fear or favor. Its publication of the movements of actors and companies is comprehensive and exhaustive, its reviews of new productions intelligent and just, and there are virility and scope in its editorial positions. It is the journal the public wants when it seeks dependable information on mimic affairs. Its Christmas number is a work of art, beautifully illustrated and full of relevant matter, both instructive and entertaining, and of a character worthy to preserve. The Christmas issue is 50 cents and it is well worth the price.

THE BEST CHRISTMAS PERIODICAL.

Bangor News, Dec. 24.

Among all the Christmas numbers of newspapers and periodicals this year, as always, that of THE NEW YORK DRAMATIC MIRROR is much the best. In literary merit, as well as in elegance of letterpress and illustration, the Christmas MIRROR excels, and it is worthy of careful preservation and a place among prized souvenirs.

BEST IN NEW YORK.

Fort Worth (Texas) Mail-Telegram, Dec. 23.

THE DRAMATIC MIRROR, done in the latest style of typographic art, is among the latest acquisitions of the *Mail-Telegram's* exchange table. It is as interesting a journal as finely finished in matter and form, as could be wished for. The contents—well, everything in the dramatic field is thoroughly reviewed in this charming Christmas number, which is also replete with sketches and stories peculiarly appropriate. They touch the romantic side of the real lives which shine as brightly behind the illusions of the stage as the fictitious heroes and heroines appear in the glare of the footlights. It is a glimpse of Bohemia, a vision of the real as it seems to those who revel in the ideal. If everything published in New York were equally representative there would be great improvement in a number of lines.

A BEAUTIFUL GEM.

Poplar Bluff (Mo.) Citizen, Dec. 24.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, published by Harrison Grey Fiske, is a beautiful gem of the art preservative. The gilt bordered cover with the richly colored picture in a unique dramatic design is a splendid production of fine art. THE MIRROR is printed on superb calendered paper and the typography is as near perfection as it is possible to make it. The portraiture of leading actors, actresses and scenes are marvelous productions, constituting a picture gallery of rare excellence. It is a mirror of beauty reflecting great perfection in artistic skill and taste. An attractive souvenir to be held in highest admiration and will be appreciated by all lovers of the beautiful in art. The high class literature contained in THE MIRROR corresponds with its mechanical skill. The Christmas number of THE MIRROR can be had for the sum of 50 cents, and those who are lovers of the stage cannot well afford to be without it.

A LITERARY AND ARTISTIC FEAST.

Frankfort (Ind.) News, Dec. 21.

The Christmas number of THE NEW YORK DRAMATIC MIRROR has reached our exchange table, and, as in the past, is a reflex of all that is brightest, best and most promising in the dramatic profession. It is a literary and artistic feast of plenty, served by the hands of the most gifted and representative people of the stage, and to everyone whose work is with the theatre, from the playwright to the scene-shifter, the holiday edition of THE MIRROR can be looked upon with a feeling of personal pride, for it represents every branch of stage art. To those who love the drama—who joy in its progress and believe in its immortality in spite of trammels which at times seem to threaten its structure and its life—it means more than a Christmas greeting, for it is a revelation of the genius and the true worth that lurk beneath the actor's personality.

A HANDSOME AFFAIR.

Augusta (Ga.) Round Table, Dec. 25.

The Christmas number of THE DRAMATIC MIRROR is out and is a gem. The cover is an especially rich product of the artist's skill, several colors, the whole enclosed in a broad border of bronze. The entire issue is a thing of typographical beauty, the many ads being artistically gotten up. From a literary point of view the Christmas number is an excellent illustration of the fact that many actors can write as well as act. Poetically, it is also a gem. Editor Harrison Grey Fiske is to be congratulated on the success he has made of the Christmas MIRROR.

FINEST OF THE YEAR.

Goshen (Ind.) Democrat, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR, which has just been issued, is one of the finest holiday publications of the year, containing numerous illustrations by artists of high rank and a wealth of interesting reading matter contributed by people prominent in the profession. The cover is an artistic design in colors by H. S. Loury, and among the many attractive features which the pages contain are large portraits of Mrs. Fiske and Miss Julia Arthur, J. J. McCloskey's reminiscences of the Early Drama in California, an article by Marshall P. Wilder on the personality of Clement Scott, and a Walter W. Burridge drawing. As conducted by Harrison Grey Fiske, THE MIRROR is the recognized authority on matters theatrical, and its circulation is not confined to the stage folk alone, but thousands of theatregoers peruse its columns for their benefit.

THE LEADING THEATRICAL WORK.

Brunswick (Ga.) Times, Dec. 19.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the prettiest issues of that leading theatrical publication. It is beautified with excellent color work and full of interesting illustrations and reading matter.

A HANDSOME NUMBER.

Steubenville Morning Star, Dec. 24.

We are indebted for a copy of the Christmas number of THE DRAMATIC MIRROR, which has just been issued. The Christmas number of THE MIRROR is certainly a work of art, and lovers of the truly beautiful will not be without a copy of this number.

WITHOUT A RIVAL.

Binghamton (N. Y.) Leader, Dec 24.

The beautiful Christmas number of THE DRAMATIC MIRROR contains highly interesting reading matter, contributed by members of the profession, several lifelike cuts of prominent players in the mimic world, and a score of other features that will appeal strongly to the lovers of the drama.

A VERITABLE MASTERPIECE.

Binghamton (N. Y.) Herald, Dec. 24.

The *Herald* is in receipt of the Christmas number of THE DRAMATIC MIRROR. It is a well-arranged number, a veritable masterpiece of the lithographers' and printers' art. It contains the pictures of a number of dramatic celebrities and a quantity of good reading of interest to the lovers of drama.

BETTER THAN EVER.

Newbury Register, Dec. 23.

Year after year THE DRAMATIC MIRROR issues what it is pleased to call a Christmas number, in which it strives by all the arts known to typography to produce a souvenir that will be preserved until the next one is due. As the skill of the craftsman advances, so the beauty of the Christmas number improves, and the one for 1897 is a good lap ahead of its predecessors. The volume is about 12 x 18 inches in size, 72 pages, with an illuminated cover. It is filled with interesting sketches and stories of leading professionals, and is illustrated with half-tone pictures of actors and actresses who have become famous in dramatic and operatic circles during the twelve months, many of them full page. Among the latter is one of Julia Arthur, who is to appear here early next season in her success of A Lady of Quality, and Mrs. Fiske, who has made a reputation in her Tess of the D'Urbervilles. THE DRAMATIC MIRROR is proud of its Christmas number, and it has a right to be so.

FULL OF ATTRACTIVENESS.

Newburg Journal, Dec. 23.

From cover to cover the Christmas MIRROR is full of attractiveness. In it are fine illustrations, charming sketches, bright stories, theatrical chat, reminiscences of the stage, etc. The consensus of opinion is that it is better this year than ever, which is complimentary enough.

A FINE NUMBER.

Baltimore News, Dec. 30.

THE NEW YORK DRAMATIC MIRROR gets out a fine Christmas number, crowded as usual with portraits of theatrical celebrities, stories and poems.

A MAGNIFICENT NUMBER.

Galveston (Texas) Saturday Review, Dec. 24.

The *Review* is in receipt of the Christmas number of THE DRAMATIC MIRROR. It is a magnificent number, 72 pages within cover, and cannot be reviewed in a few lines. It is full of full-page pictures, stories and interesting articles on actors, actresses and stagecraft, and reflects the most advanced ideas in the modern art of book-making. The Christmas number is well worth the 30 cents asked for it at the newsstands.

ECLIPSES ANY PREVIOUS NUMBER.

Washington (D. C.) Times, Jan. 2.

The Christmas MIRROR for this holiday season eclipses any previous edition which Harrison Grey Fiske has ever exploited. The superabundance of advertising indicates the prosperity which attends the organ of the theatrical profession, and the literary quality of the contributions are sufficiently praised when it is said that they are up to THE MIRROR'S scholarly standard. It is a publication of which the members of the theatrical profession may have every reason to feel proud, for it has made their interests its interests, and has represented art on the stage by art in journalism. And this suggests, what is also true, that THE MIRROR is as much a credit to high-class journalism as it is to the stage. Washington is extensively represented in the Christmas number. Willard Holcomb, who usually contents himself with classic prose, has caught step with the muse of poetry, and the result is some pretty verses, "Limelights," illustrated artistically by Higby. Channing Pollock, formerly of this city, and at present the *Times* theatrical correspondent in Gotham Town, occupies two of the large pages with a story, "His Nibleta." It is a capital piece of humorous fiction, quite the best contribution in the number.

AN EFFECTIVE NUMBER.

Los Angeles (Cal.) Herald, Dec. 26.

THE NEW YORK DRAMATIC MIRROR has just issued a 72-page Christmas edition bound in an effective colored cover. The number is made up of entertaining contributions by well-known members of the profession; it also contains a highly interesting account of the early drama in California from 1849-'52 by J. J. McClosky, with a photograph of himself, the Booths, Alexina F. Baker, Matilda Heron, and Henry F. Daly at that period, as well as views of San Francisco in '49. The whole number is plentifully interspersed with pictures of prominent actors and actresses, and there are full-page cuts of Minnie Maddern Fiske, Ludwig Barnay as Marc Antony, Julia Arthur, and a page of little cuts of Mrs. Nelson Wheatcroft and the instructors and pupils in her dramatic school. Prominent among the contributors are Lillian Burknart, George Lescir, Felix Morris, Elizabeth C. Winter, Marshall P. Wilder, Charles Kent, Anatole France, Clara Morris, Minnie Maddern Fiske, Mrs. Sidney Drew, and Kate Masterson. THE MIRROR is to be congratulated upon the success of this attractive evidence of its prosperity.

A PRETTY NUMBER.

Albany Argus, Dec. 24.

THE DRAMATIC MIRROR'S Christmas number has been issued and is filled with attractive half-tone engravings showing in attractive prominence the leading lights of the day. It is a number that will be appreciated everywhere. There is a deal of interesting reading, and the number has an attractive title-page in gold and brilliant colors.

Personal Opinions.

From all over the country come letters of congratulation on the Christmas MIRROR. A few are given:

There lives a great dramatic journal and on the holiday of holidays it came out in brave array, resplendent in glowing colors, fine pictures, beautiful stories and poems of power. And in a little corner of this great paper was a thought—a thought so pure, so divinely simple, yet so wonderful that like a star it shone. Steadfast, sure, absolute, helping many a weary soul in the unceasing, endless search for Truth.—PEARL EYTINGE.

Worth three times the price.—A. HUNTER JARREAU, Alexandria, La.

It is a model of beauty and perhaps will last longer than any other periodical.—M. NIVER, Chesaning.

It is the same old MIRROR, always reflecting credit upon both its esteemed editor and the profession it represents.—JAMES K. COLLIER, Wilmington, N. C.

A magnificent work.—J. H. KEARSLEY, Philadelphia.

Its contents, like its cover, are gilt-edged.—L. OSGOOD, New Castle, Pa.

Far superior to any you have published.—L. J. SCHOCK, Kokomo, Ind.

You certainly have given the dramatic profession a beautiful work.—MRS. L. B. BASSETT, Norwich, N. Y.

Pronounced a most excellent edition by all.—S. M. CASLER, Aurora, Ill.

I take as much pride in the paper as if I owned it. From a literary and artistic standpoint the Christmas number eclipses all others.—ALSON BRUBAKER, Fargo, N. Dak.

It is a beauty.—LAWRENCE S. DAVIS, Roanoke, Va.

THE MIRROR has, with its Christmas editions, not only an original way of not disappointing its readers, but an equally original way of surprising them by surpassing previous efforts. The present issue maintains the custom with a selection of interesting matter from representative members of the histrionic world. The letterpress and illustrations are fine examples of the printer's art, while the cover, an artistic conception by Loury, is drawn and colored in a manner worthy of the purpose for which it was intended.—ORMSBY A. COURT, Lowell, Mass.

It is an unusually attractive publication and has been complimented highly by all.—J. R. KIRKPATRICK, Corning, N. Y.

The elegant Christmas number of THE NEW YORK DRAMATIC MIRROR, just issued, contains much intelligent and entertaining reading matter from contributors who are not only well known to the profession but to the public in general. It is also a beautiful piece of typographical work and is a credit to the publishers. It is selling rapidly here.—GEORGE H. COLGRAVE, St. Paul, Minn.

Praised highly and sold quickly.—W. V. LYONS, Waco, Tex.

As a work of art it is pronounced faultless.—E. J. DONNELLY, Pittsburg, Pa.

It reflects an artistic taste.—M. M. HAAS, Evansville, Ind.

The best yet in contributions, editorial and press work.—L. A. G. SHOAFF, Paris, Ill.

A splendid work.—G. W. ROYALL, Bangor, Me.

Jeweled with an artistic touch, brimming with fact and fiction, it is truly a gem.—C. R. COLLINS, Jackson, Tenn.

The best ever gotten up by THE MIRROR.—BEN BEAR, Decorah, Iowa.

The finest holiday production of the season.—W. STANLEY PRATT, Brockton, Mass.

Deservedly commended.—T. D. MACAVOY, Harrisburg, Pa.

Far beyond all others in general make-up and attractiveness, and indicates that THE MIRROR is determined to lead—not follow.—J. W. CARRUTHERS, Rochester, N. Y.

A literary gem, an artistic triumph, a fitting example of a journal which combines cleanliness and fearlessness.—C. Z. KENT, Newark, N. J.

It has no equal.—MINER WEST, Logansport, Ind.

Mentioned in terms of sincere and outspoken admiration.—MRS. B. R. CLEMMENS, Hornellsville, N. Y.

Excellent.—JANE WALLACE, New Haven, Conn.

A beauty that would adorn the library of any man.—BEN J. SCHUSTER, Selma, Ala.

A thing of beauty and a joy forever.—ROSS RISSLER, New Lexington, O.

An agent here had to double his original order in three days, so fast did they go.—J. SCHICK, Bethlehem, Pa.

Handsomer than any of its predecessors, and as interesting as it is handsome.—E. B. MOSHER, Fall River, Mass.

I have been a reader of THE MIRROR twenty years and this is the best yet.—F. C. F. CRAMER, Claremont, N. H.

Not only a pleasure, but an honor to the profession.—C. E. RICKWOOD, Milford, Mass.

The finest holiday publication seen.—O. J. MITCHELL, Portland, O.

So much in praise of this annual publication has been said in former years that the supply of superlative in expression of admiration seems exhausted.—C. D. CLARKE, Louisville.

A clever and beautiful Christmas number.—HOWARD POWERS, Bloomington, Ill.

The paper is as handsome as it is interesting and must be a source of gratification to members of the profession.—E. K. LOEB, Helena, Mont.

The best Christmas number I have ever seen.—HARRY A. MARCH, the *Post*, Washington, D. C.

A gem of the first water. I have seen nothing equal to it.—DICK FERRIS, en route.

PROFESSIONAL CARDS.

Charles Emerson Cook

LYRICS.

Address DRAMATIC MIRROR.

The lyrics, sentimental and comical, are excellent. The verses flow gracefully; the use of rhymes is often extremely original and happy; there are ideas enough and they are clearly and delightfully expressed. I know of no American comic opera of the last few years that surpasses or even equals "The Walking Delegate" in versification.—*Philip Hale in N. Y. Musical Courier.*

Mr. Cook's lyrics are well adapted to musical treatment, and are always bright and at times exceedingly clever.—*Boston Herald.*

Mr. Cook has the mastery of flexible and diversified rhythm.—*Boston Courier.*

Lyrics are far above the average in the modern comic opera.—*Boston Post.*

Mr. Cook has written some admirable lyrics for the production, no librettist that I know of displaying such facility in this direction.—*N. Y. Dramatic Mirror.*

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THEATRES.

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Population 8,000. Capacity 1,200. First-class attractions only.
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P. W. MAER,
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Pop. 6,000. Ground floor. Capacity 700 Stage 60x35 ft. 22 miles west of Cincinnati. Want good attractions.
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LEBANON OPERA HOUSE
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New brick, fire-proof building, ground floor, electric light, steam heat. Drawing population, 35,000. Seating capacity, 1,150. Lehigh Valley and Phila. & Reading R. Rs. Size of stage, 70 feet wide; 35 feet back of curtain line; height to fly floors, 25 feet; between fly floors, 45 feet; height to gridirons, 67 feet. Proscenium opening, 30x36. All drops except interiors, which are on flats, 14x20 feet. No grooves. Twenty-four complete sets of scenery. Fourteen excellent dressing rooms. Brussels carpet throughout entire first floor; with ladies' and gents' retiring rooms.

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Eight Boxes, 48 seats at $1.00.
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Population, 10,000. Good attractions wanted. One of the best one-night stands in the State. Write or wire. Now booking 1897-98-99.
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Only first-class attractions need apply.
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Mr. Collins as Major Dangerfield, both looked and played the part; his work was excellent throughout.—*New Orleans Times-Democrat.*

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Frank F. Smiles
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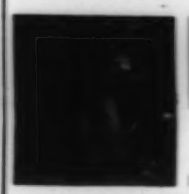

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"THE MIRROR'S" ANSWER SERVED.

IN THE SUIT FOR $100,000 ALLEGED DAMAGES BROUGHT AGAINST IT BY THE TRUST.

Frohman, Heymann, Nirdlinger, Zimmerman, Klaw and Erlanger Claimed That They Had Been Libeled—The Defendant Alleges That But Part of the Truth About Them Was Told—A Justification of Publication—The Details of an Interesting Document.

Harrison Grey Fiske's answer in the suit to recover $100,000 for libel brought against him by the Theatrical Trust, in consequence of articles published in THE DRAMATIC MIRROR, was served on the attorneys for the plaintiffs on Thursday, Jan. 6. The text of this answer follows:

SUPREME COURT, COUNTY OF NEW YORK.

AL. HAYMAN, CHARLES FROHMAN, SAMUEL F. NIRDLINGER, J. FRED. ZIMMERMAN, MARC KLAW, AND ABRAHAM L ERLANGER...Plaintiffs,

against

HARRISON GREY FISKE.....Defendant.

The defendant, Harrison Grey Fiske, in answer to the plaintiffs' complaint, alleges:

FIRST:—That he admits the allegations contained in the first paragraph or subdivision of the plaintiffs' complaint, wherein it is alleged and set forth that the defendant was engaged in the business of publishing and circulating a certain paper known as THE NEW YORK DRAMATIC MIRROR, which said paper was published and circulated in a large number of cities throughout the United States of America, and especially among persons engaged or interested in the theatrical business or profession, and at all the said times was and still is the editor and sole proprietor of the said paper, THE NEW YORK DRAMATIC MIRROR.

SECOND:—That the defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the Second paragraph or subdivision of plaintiffs' complaint, wherein it is alleged and set forth that plaintiffs were engaged in the business of leasing, operating and managing theatres and places of amusement throughout the United States, and supplying theatres and places of amusement with theatrical attractions.

THIRD:—That the defendant has not any knowledge or information sufficient to form a belief as to the Third paragraph or subdivision of the plaintiffs' complaint, wherein it is alleged and set forth that on or about the 31st day of August, 1896, the plaintiffs entered into an agreement to become co-partners in business and profession of theatrical managers, or are now co-partners in said business or profession.

FOURTH:—The defendant in answer to the Fourth paragraph or subdivision of the plaintiff's complaint admits that the said plaintiffs are denominated and styled as a Theatrical Trust, and ever since and at all the times hereinafter mentioned the term "Theatrical Trust" has throughout the theatrical profession, and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate the said plaintiffs as mentioned in the complaint in this action.

FIFTH:—The defendant in answer to the Fifth paragraph or subdivision of the plaintiffs' complaint admits that a certain article was published in the said NEW YORK DRAMATIC MIRROR, but denies that the said article is correctly or truly set forth in the plaintiffs' complaint in this action, or that the said defendant did publish the same maliciously, or with intent to injure the plaintiffs or either of them in their good name, fame, and reputation, and denies that the said article is false, defamatory, scandalous and malicious libel, as in said complaint set forth.

SIXTH:—The defendant for a further and separate defense, upon information and belief, alleges: That the supposed libel as set forth in the plaintiffs' complaint in this action is true, as in said article set forth, and that at the time alleged in the plaintiffs' complaint and at the time of the publication of the supposed libel, on the 30th day of October, 1897, the said Al. Hayman mentioned in the complaint in this action was not a person of good name, fame, and reputation, and that he did with his co-plaintiffs unite together to manipulate and control the amusement business for his and his co-plaintiffs' gain, and that he and his co-plaintiffs did by a system of double dealing and false pretences and misrepresentations to the public and those engaged in the theatrical business unite and band together by wrongful and improper expedients as mentioned in the said publication, and did make false, misleading, and fradulent statements and representations to the public and those engaged in the theatrical business, as hereinafter particularly set forth.

That the said plaintiff, Samuel F. Nirdlinger, carries on business in the City of Philadelphia, in the State of Pennsylvania, and other places throughout the United States, under the false and fictitious name of Nixon, and that he in connection with one of the plaintiffs in this action by name of J. Fred. Zimmerman have carried on business and do carry on business under the name of Nixon and Zimmerman, which is not the real and true name of the said Nixon, but is for the purpose and with the object of deceiving the public and those engaged in the theatrical business, so that the real identity of the said Nirdlinger may be concealed from those engaged in the theatrical profession.

Defendant further alleges that the said J. Fred Zimmerman, the co-partner of the said Samuel F. Nirdlinger, is not a person of good name, fame and reputation, as in the said complaint set forth, and that he with the aid and assistance of the said plaintiff, Nirdlinger, has while engaged in the theatrical business in the City of Philadelphia caused excessive charges to be made to those engaged with the managers in the hiring of their said theatres by presenting fictitious bills for advertising beyond the real amount paid by them for the same, and beyond the actual amount expended by them, and so demanding from the said managers the amount of said overcharges.

That the said plaintiff, J. Fred Zimmerman, with the aid of the said plaintiff, Nirdlinger, while proprietors of certain theatres in the City of Philadelphia, did rent the same to managers of theatrical companies, and while performances were being given by said managers in said theatres of said Zimmerman and Nirdlinger did require and cause to be issued to them certain tickets of admission known as complimentary tickets which were not to be sold by the said Zimmerman and Nirdlinger or revenue realized therefrom, but that the said J. Fred Zimmerman and said Nirdlinger did in violation of their understanding and agreement with the said managers occupying said theatres of the said plaintiffs and without the knowledge and consent of the said managers of said theatrical companies cause said complimentary tickets to be sold, and appropriated the proceeds to their own use, contrary to their agreement and understanding with the said managers of said theatres.

Defendant further alleges that the said plaintiff Marc Klaw did enter into a copartnership with his co-plaintiff Abraham L. Erlanger, and that the said Erlanger is not a person of good name, fame and reputation, but that, on the contrary, the said Abraham L. Erlanger has been arrested and convicted of crime in the State of Pennsylvania.

The defendant further alleges, upon information and belief, that neither or any of the said plaintiffs have been injured in name, fame or reputation, but on the contrary that the name and reputation of each of the said plaintiffs has been truly set forth in the said articles mentioned in the plaintiffs' complaint.

SEVENTH:—The defendant for a further defense and in justification alleges upon information and belief that the said plaintiffs did create and form a theatrical trust whose object and purpose has been and is to monopolize the production of theatrical performances throughout the United States in and by which the said plaintiffs did harass, annoy and conspire against those engaged in the theatrical business in the United States and in the legitimate conduct thereof by exacting large sums of money in the form of percentages from them as a condition to allow productions to be produced at the various theatres controlled by them throughout the United States, and refusing to allow managers or persons engaged in the theatrical business or in the legitimate conduct thereof to present any play or drama who should refuse to abide by the terms and conditions and contracts as stated by the said trust, and make it impossible for any manager to produce theatrical production without consenting to the terms and conditions so imposed by the said plaintiffs, and for any actor or actress who refuse or decline to become connected with or to agree to the terms of the said trust to carry on his or her business as such actor or actress or to obtain engagements at theatre controlled by the plaintiffs.

EIGHTH:—The defendant further alleges upon information and belief that the article contained in THE NEW YORK DRAMATIC MIRROR is true, and that the said plaintiffs have so manipulated the amusement and theatrical business for their sole gain and interest that they have caused to be represented to the public in various cities throughout the United States that certain plays and productions would be produced as presented by them in the City of New York, and cause the public in the various places in the United States to attend the said productions and presentations upon the said representation that the same were performed by the same company and the same actors and actresses who produced the same in the City of New York, and that the said representations so made by the said plaintiffs were false and untrue, and on the contrary that they have refused and failed to produce or allow the said actors or actresses so forming part of said companies which have been engaged in the said productions in the City of New York to appear in the various localities of the United States, notwithstanding that they did represent that they were to be produced by the same actors and actresses who had so performed in the City of New York, and who appeared in the said theatrical productions.

Deponent further alleges upon information and belief that upon their said statements and representations that the said plays, dramas and productions were produced by the same persons who had acted therein in the City of New York did cause the public at the various localities in the United States to pay exorbitant sums for admission to the production of said performances, when in truth and in fact the same were performed by persons other than those whom the plaintiffs represented would appear upon the production of the same.

NINTH:—The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, further alleges: That he is the proprietor of THE NEW YORK DRAMATIC MIRROR, and that he did, in behalf of the public and those engaged in the theatrical business or profession in the United States, set forth a fair and true statement in the said publication of the object and purpose of the said theatrical trust, as composed of the plaintiffs in this action, as current public news which he verily believed to be true, and that the object and purpose of the said theatrical trust, as composed of the plaintiffs in this action, was, as defendant alleges upon information and belief, to band together, and that they did band together by controlling and having the management of the principal theatres throughout the United States, and thereby precluding any person from performing in any such theatre as controlled by the said plaintiffs in the various cities throughout the United States except upon their consent, and only upon such terms and conditions as said plaintiffs, composing said theatrical trust, might impose, and that by reason thereof it became impossible for any manager of any theatrical production, or the manager of any theatre, or any actor or actress who refused or declined to become connected with or dominated by the said plaintiffs as such trust to carry on his or her business, or to obtain engagements at any theatre or in any theatrical production, or to produce the same, throughout the United States, except upon the demands and requirements and conditions so imposed by the said plaintiffs.

That the said plaintiffs, by reason of such demands, conditions, threats and menaces made to those engaged in the theatrical profession, precluded them from performing their occupation without agreeing to the terms and conditions so imposed by the said plaintiffs, to the prejudice and injury of the said persons engaged as managers, or actors and actresses, in the dramatic profession.

TENTH:—The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, upon information and belief, further alleges: That the said plaintiffs, as such theatrical trust, has represented to the public throughout the various localities of the United States where dramatic productions were controlled by them, and at the various theatres managed or owned by them that the said productions so produced were composed of the same performers who were engaged in the City of New York, and did by reason thereof cause to be paid larger prices for admission to the various theatres so controlled and managed by them, and that the said statements and representations so made by the plaintiffs constituting said theatrical trust were false, and known by said plaintiffs to be false when made, and were made with the intent to deceive the public, and on the contrary the said plaintiffs did neglect to present the same at the various places, and to present the said companies and the same character of plays or actors and actresses so represented by them to be engaged in the said productions in the City of New York, but on the contrary, were different actors and actresses from those which they had agreed and advertised to the public to produce, and did at the same time exact larger prices for admission and entrance to their theatres in the same manner and to the same effect as if the said original productions as performed in the City of New York were to be performed, all to the prejudice and injury of the said public and those engaged in the theatrical profession.

ELEVENTH:—The defendant, in answer to the second cause of action set forth in the plaintiffs' complaint, repeats all the allegations contained in the first, second, third, fourth and fifth paragraphs or subdivisions of the defendant's answer to the complaint, and pleads all the defences set forth in the answer to the first cause of action to the said second cause of action with the same effect as if the same were fully set forth in this answer to the second cause of action as set forth in the plaintiffs' complaint.

The defendant for a further and separate defence, alleges, as a partial defence, and in mitigation of any damages to which the plaintiffs might otherwise appear entitled by the reason of the said supposed libelous articles mentioned in the plaintiffs' complaint, that at various times in the month of October, 1897, there was published in the City of New York in a paper known as the *New York Musical Courier*; in the Buffalo *Sunday News;* in the Rochester *Democrat and Chronicle;* in the Buffalo *Evening News;* and Chicago *Evening Post*, and other newspapers, in substance of the matters set forth in the plaintiffs' complaint as current news, which this defendant verily believes to be true.

WHEREFORE, the defendant demands that the plaintiffs' complaint be dismissed, besides the costs of this action.

ABRAM KLING,
Attorney for Defendant.
96 Broadway, New York City.

City and County of New York, ss:

HARRISON GREY FISKE, being duly sworn, deposes and says: That he is the defendant in the above entitled action; that he has read the foregoing answer and knows the contents thereof and that the same is true of his own knowledge except as to the matters therein stated to be alleged upon information and belief and as to those matters be believes it to be true.

HARRISON GREY FISKE.

Sworn to before me this 5th day of January, 1898.

J. HOWARD WILLETT,
Notary Public, N. Y. Co., 54.

Theatre Trust Methods.

Editorial, New York World, Jan. 2.

When the Theatre Trust sends out a "No. 2 company" or a "No. 3 company" it deceives and defrauds the people. It gives them the 'prentice work of students and inferior actors where it has promised the high art of men and women who have made a play famous.

When it advertises these "No. 2 companies" as "the original New York cast" it is simply lying for the sake of dishonest gain.

When in addition to this it advertises actors to appear in Boston when those actors are playing in London or San Francisco it is practising fraud and getting money under false pretenses.

Editorial, Jan. 3.

The *World* began yesterday a catechism of the Theatre Trust as to its methods.

The facts referred to show clearly and beyond dispute:

1. That the methods of the Trust are dishonest:

2. That its practices deceive and defraud the public:

3. That they give to incompetency the rewards fairly earned by genius and conscientious work;

4. That the existence of this Trust menaces the true drama with extinction and threatens histrionic art with degradation.

The better class of actors can destroy this enemy of their profession if they will.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

NEW YORK. - - - - - JANUARY 8, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 9.

Such is the infection of the time
That present med'cine must be ministered
Or overthrow incurable ensues.
SHAKESPEARE.

Joseph Jefferson's Opinion.

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

ART MUST BE FREE.

WILLIAM DEAN HOWELLS, in discussing the Theatre Trust in this Supplement to THE MIRROR, tells plainly what that evil and mercenary combination means to the stage of this country.

What Mr. HOWELLS says will find an echo in every intelligence that has ideals of dramatic art. His declaration will appeal, also, to the great body of persons whose countenance alone makes possible the highest forms of drama and encourages the best efforts of actors.

While Mr. HOWELLS accepts Trusts that deal with material things as inevitable results of the conditions that now exist, he looks upon any combination of speculators who seek to control an art as abhorent and destructive of all artistic endeavor. He recognizes the theatre as a great natural force in civilization, and believes that the restraint of its higher work and the discouragement of the actor of genius that the attempt to reduce the stage to a mercantile level involves should be resented by the public and punished as the public alone has power to punish it.

That part of the public of which Mr. HOWELLS is an influential factor is but just beginning to learn of the ignorant, malevolent, degrading and dictatorial force that under the impulse of mere money-changing has intrenched itself in the American theatre. In good time a full awakening to the situation will come, and the result will be that the stage will find freedom through the operation of public sentiment.

A TIMELY PROTEST.

THE repeated staging of nasty plays by CHARLES FROHMAN may be responsive to CHARLES FROHMAN'S own dramatic instinct, but it has transcended even the liberty which is permitted to persons of every sort in this country. FROHMAN is debasing the theatre and debauching the public.

Never until FROHMAN'S operations had wearied toleration and enraged decency had a proposition that a censorship of the stage of this country been made. The metropolitan press, members of which for years have winked at abominable "shows" in this city, has branded FROHMAN'S latest production, The Conquerors, as passing all limits of permission. But The Conquerors is only a climax up to which FROHMAN has been leading by degrees of nastiness for several years, and it might have been expected of a manager who has produced The Sporting Duchess, The Foundling, The Gay Parisians, Never Again, The Proper Caper, and A Night Session.

SYDNEY ROSENFELD, the dramatist, in the press on Thursday, sounded a note of warning that even FROHMAN will understand. Mr. ROSENFELD believes, in view of FROHMAN'S meretricious exploits, that the time is ripe for public censorship of stage productions. His letter, which is printed in another column, is pertinent, timely, brave, and professionally patriotic, and hereafter, when the tribe of mercenaries who have seized the American theatre—and of whom FROHMAN is the chief—have been punished by the public which they have frequently affronted and insulted, it will stand as the first honorable and manly expression made on behalf of American dramatists against an evil influence that seems to have entangled many stage writers whose very genius should make them free.

EDWIN BOOTH—A CONTRAST.

WHEN Booth's Theatre passed out of the hands of its founder in 1874 and the great actor whose name it bore faced the necessity of retrieving his lost fortune, he did not bemoan his failure, because it was an honorable failure.

Contemplating the unsuccessful result of his great enterprise which had involved nearly a million of dollars, EDWIN BOOTH penned the following simple words:

I had no desire for gain. My only hope was to establish the pure, legitimate drama in New York, and by my example to incite others, actors and managers, to continue the good work.

Contrast this dignified and noble declaration with the avowed purposes of the tribe of hucksters that are now seeking to stifle the better aspirations of the drama and manipulate the whole theatre of this country for their own sordid and selfish ends.

EDWIN BOOTH'S example is thrown away on these money-changers who have invaded the temple and desecrated art's high altar.

If EDWIN BOOTH were alive to-day he would not be found among the neutrals, it is safe to say, for EDWIN BOOTH loved his art and was jealous of its fair fame; he respected his calling and demanded respect for it from others; the interests of his comrades were his interests. He was neither a time-server nor a coward, and his regard for the stage was not expressed in sham protestations which his acts belied. EDWIN BOOTH was a man as well as an actor.

CHARLES FROHMAN.

CHARLES FROHMAN, who has been described by a prominent actor as "the head and tail of the Trust," who is fondly characterized by his familiars as "the little Napoleon of managers," and whose own egotistic idea of his powers and importance—both of which are as ephemeral as are all earthly things—would in spirit touch sublimity if it were not so firmly grounded in a native vulgarity, has at last played one too many cards of his favorite color in the game he conducts against the theatre public.

CHARLES FROHMAN has not only demoralized theatrical business throughout the country by sending out inferior number two and number three companies in plays which the best of actors in his original companies had hard work to make successful in New York, but he has in many of his more recent productions with apparent deliberation sought to debauch the public taste. The press and public throughout the country have rebelled against FROHMAN'S deceits and substitutions. The press and public even in New York are beginning to revolt against the indecencies that FROHMAN perpetrates in plays which he managerially fathers.

In all the history of theatrical management there cannot be found record of a man whose vulgarity of "judgment" has led to the staging in a whole career of as many erotic, gross and libidinous pieces as stand to the record of CHARLES FROHMAN in recent seasons.

Beginning with The Sporting Duchess, which pictures an attempted sexual seizure, FROHMAN has successively set forth with emphasis on all of their several lines of smut and scenes of lasciviousness The Foundling, founded on illegitimacy; The Gay Parisians, instinct with nocturnal irregularity; Never Again, based on wholesale assignation; The Proper Caper, reeking with lewdness as strong as the odor of the goat whose lechery gives it motivity; A Night Session, which was so ribald in suggestion that public protest quickly forced it from the stage; and now The Conquerors, which embodies the vilest illustration of sensuality seen in the theatre in modern times.

All this has been "presented by CHARLES FROHMAN." CHARLES FROHMAN dominates the stage in this country. With his associates in the Trust—persons even less "refined" in judgment than FROHMAN—he controls the theatres of America.

Is it a wonder that the press and the people of the country are beginning to understand what the controlling force in dramatic matters really is?

THE WORLD'S CATECHISM.

LAST Sunday the *World* propounded to the Theatre Trust a series of questions embodying facts as to the Trust's deceit of the public.

The Boston *Transcript*, republishing many of the *World's* questions, remarks that the Trust's answers to them "ought to prove interesting reading."

The Trust never will answer these questions, because they are unanswerable. They deal with truths about one phase of Trust dishonesty that has become notorious.

The *World* announces that this is but the beginning of its catechism, and that it has other and more interesting questions to ask the Trust.

There is no end to pertinent questions that relate to Trust abominations.

But the Trust, pilloried, maintains a surly silence.

DAMNATORY OPINION.

PRESS sentiment—which forms and reflects public sentiment—is still growing against the Trust.

Several newsapers of note have within a week joined the journalistic army that steadily condemns the Trust.

Newspapers everywhere are alive to the Trust's evil character. No newspaper of character anywhere has defended the Trust.

W. D. HOWELLS AGAINST THE TRUST

"NOT MERELY ONE INDUSTRY, BUT CIVILIZATION ITSELF IS CONCERNED."

"The Morals and Education of the Public are Directly Influenced by the Stage"—"A Theatre Monopoly Means 'Business,' and Not Art"—The Trust Self-Evidently Mischievous—An Opinion of Weight.

As yet very little has been said in the battle against the Trust about the opinions and ideas of literary men, and particularly of those closely allied with the stage and its work, on a subject perhaps more intimately connected with them than with any other class of persons. THE MIRROR has waited for some active defence on the part of the Trust. But the Trust has carefully refrained from stating its case or intrusting a verdict to the public, more especially to that portion of the public that stands for the education and refinement of the world. To the men of letters an organization composed of such persons as form the Trust necessarily must be repugnant, and the alliance itself, when brought to light in its true form as a foe of art, is peculiarly obnoxious.

William Dean Howells, the noted author and critic, who, besides being of the first importance in the domain of literature, is a man of exceptional fairness and impartiality, was approached on the matter by a MIRROR representative this week. He was quite willing to speak on the subject and expressed himself as glad of the opportunity to throw his influence against the Trust.

"In the first place, tell me," he said, "have these men the power it is said they have?"

He was given the statistics in the case—the number of theatres operated by the Trust, the companies booked by it, and other exact information.

Mr. Howells sat for some time without speaking, and then he took up the question warmly.

"For several years I have been an interested watcher of the trend toward one head for a number of things in this country and, of course, I do not like it," he said. "When a body of men gets hold of an industry, iron, coal, or other commodity, their tendency is to attempt to increase their profits as they have increased their business and their power. Still, in such cases, the public is not directly interested. Interested, yes, for anything that concerns a portion of humanity concerns all of humanity, but still not personally, directly influenced by the matter. One stands it because it seems inevitable.

"But with an art it is different. I had never thought for an instant of the possibility of the stage being owned by one man or by a body of men. A couple of years ago I noticed that one manager seemed to be running most of the theatres in New York city, but I looked upon this as temporary and did not imagine that he or others would try to control the entire theatrical field in this country. If it has come to that it is most deplorable. Not merely one industry, but civilization itself is concerned, for the morals and education of the public are directly influenced by the stage. Everyone who takes a pride in the art of his country must regret a monopoly of the theatre, for that means 'business' and not art."

Mr. Howells asked of the progress of the reform movement, and was shown the published list of those arrayed against the Trust, with their opinions on the subject.

"Good!" he remarked. "It strikes me that the theatregoing public ought to be able to crush the Theatre Trust. I see here that the few 'best' actors we have—those whose names are synonymous with all there is in the brains of the stage—not only are arrayed against the monopoly but do not play in Trust theatres; this in itself ought to settle the matter. The public has its future amusement to look out for, and it ought to see the effect monopoly over art must have. There is a constant cry against other trusts—they should see that this is worse than any other, even with similar aims."

As the author of many of the most delightful comediettas that have been written—The Mouse Trap, Evening Dress and others equally charming, as well as a play which Lawrence Barrett used for some time—Mr. Howells was asked what he had to say of the Trust influence on playwrights and the field of play writing.

"What I have said covers the ground perfectly," he answered. "An organization such as this cannot be helpful to introducing new plays or encouraging new authors. Both are essential to a perfect stage. There is no need for saying anything further about the matter. A Theatrical Trust seems to me self-evidently mischievous and self-evidently fatal so far as the drama is concerned."

This opinion, from a man of William Dean Howells' reputation and character, will carry great weight with all persons who believe in the theatre as an institution of art. Mr. Howells' characterization of the Trust is in line with the characterizations made by distinguished artists, managers and critics whose views have been published in THE MIRROR.

THE WORLD'S TRUST CATECHISM.

New York World, Jan. 2.

In letters to the *World* and in false publications in other newspapers the men composing the Theatre Trust have strongly protested their innocence of any wrongdoing.

The *World* therefore asks the members of the Theatre Trust a few questions:

Have you not systematically and persistently practised fraud and deceit on the public?

Have you not repeatedly sent out inferior companies, falsely representing them as the original casts of New York successes?

Have you not repeatedly advertised actors as playing in these companies who were in fact at that time playing in other and distant cities?

Did you not, for example, advertise in Boston during the month of November just past a false and fraudulent announcement of your leading theatrical attraction?

Was not the advertisement deliberately intended to deceive and defraud the public?

In that advertisement did you not announce the ninth annual tour of the Empire Theatre stock company?

Was not this a falsehood and a fraud?

Is it not true that the Empire Theatre has been in existence less than five years?

Was it not first opened on Jan. 25, 1893, and was not its stock company organized at a later date than that?

In thus advertising that Under the Red Robe had run three hundred nights at the Empire Theatre, did you not again practice deceit for purposes of fraud?

Is it not true that that play had run scarcely more than half that number of nights at the Empire, and had been produced only 210 times all told, including matinees?

Did you not in this advertisement announce the appearance of seven principal actors, not one of whom was with the company?

Did you not do this in order to deceive the public?

Was not Mary Hampton at that time playing in one of your own companies in California?

Was not Elsie De Wolf at that time acting with John Drew at the Empire Theatre?

Was not Agnes Miller playing at that time at the Vaudeville Theatre in London?

Was not Jane Harwar at that time playing under the name of Sara Perry at Macauley's Theatre in Louisville?

Is it not true that W. H. Thompson never acted in this play at all, and was at that time appearing in The Little Minister at the Garrick Theatre in New York?

Was not Margaret Gordon then playing Felice in the same theatre during the same week in question?

Was not Joseph Humphreys then rehearsing The White Heather at the Academy of Music in New York?

Is it not true also that Lewis Baker, Charles Mason, Herbert Ayling, Robert Edeson, Charles Pierce, Louis Grissell, Edward Wonn, William Brinton, Charles McGlynn and Kate Ellis—advertised by you as members of the original Empire Theatre cast—were absolutely none of them ever in that cast? And in thus advertising this stupendous tissue of falsehoods, did you not deliberately seek to mislead the public, and to defraud those who attended the theatre in question?

Is it not true that the following advertisement appeared in the Boston *Post* of Nov. 2 last?

"Boston Museum—After two hundred nights of New York laughter, Charles Frohman presents, first time here, his funniest and most successful comedy, Never Again, with the same remarkable cast as at the Garrick Theatre, New York, during a six months' run."

Was not all this falsehood?

Is it not true that at that very time Ferdinand Gottschalk and Agnes Miller, who made the success of the play in New York, were playing at the Vaudeville Theatre, in London, in Never Again?

Did not Mr. Frohman, alleged to be the head of the Theatrical Trust, print an advertisement in the Louisville *Courier-Journal* of Nov. 7 concerning Secret Service?

Did he not in that advertisement falsify the "runs" which that play had had in New York, Boston and Chicago?

When Klaw and Erlanger bought The Whirl of the Town and put it on the road, did they not eliminate Catherine Linyard and David Warfield from the company, and did they not, nevertheless, advertise this company as the original cast?

Did not the Cleveland *Plain Dealer* and other newspapers so bitterly denounce this imposition that the managers were forced to replace the actors who had created whatever of success the play had had?

This is but the beginning of a catechism?

The *World* has other questions to ask, some of which may be even more interesting than these—both to the public and to the Trust.

THE USHER.

The play that Charles Frohman is presenting at the Empire Theatre illustrates one of the mischievous effects that come from the control of our amusements by men that are devoid of culture and artistic purpose and whose sense of decency is lacking.

The good name of the theatre in this country will be tarnished as long as it is dominated by vulgar speculators and managers of the Frohman type, whose ill-directed ambition is based on greed for self-aggrandizement rather than on good taste and sound judgment.

The severe criticism that has been aroused by The Conquerors is just criticism. By general consent it is admitted that Frohman has gone too far—that in his ignorance or his recklessness he has committed a managerial offence that is an offence to the nostrils of the reputable elements of this community.

The worst feature of this last and gravest of the series of theatrical indecencies perpetrated by Frohman is not the demoralizing effect that the exhibition of lust and outrage will have upon public morals, although from that point of view it is serious enough. The most reprehensible aspect of the matter is the influence it must exert in degrading the stage.

The enemies of the theatre—and there are many still—will be able to point to the fact that the man who loudly acclaims himself the leading American manager; who is intimately connected with the group of throttlers and manipulators that are seeking to enslave the drama and who conducts theatres that are supposed to appeal to the favor of decent men and women, has deliberately placed in his pet playhouse a piece whose brutal nastiness has not been paralleled by any production within the recollection of veteran playgoers.

Men and women on the stage—both shining lights and those of the rank and file; earnest writers and steadfast believers in the deathless destiny of the drama, have striven for years to combat, by public example, the deep-seated prejudice against the theatre. It has been their desire and their duty to compel respect for themselves and for their calling.

And then Frohman comes along with this disgusting play, backed by the superficial authority of his managerial pervasiveness, and threatens with destruction the fair edifice that has been reared in a spirit of love and devotion to the cause of a beautiful and immortal art.

Rather than that catastrophe, let Frohman and Frohman's practices be repudiated. It must not be said that the man who presented The Conquerors represents anybody except himself and the clique associated with him in his schemes.

The author of The Conquerors, Paul M. Potter, boldly confesses in a *Herald* interview, that he "wrote it for women!"

He says the success of the play hangs upon the point: Will women forgive the "hero" for trying to commit a criminal assault upon the heroine? He answers this question with the statement that "women will forgive anything for love."

Women are not likely to forgive Potter for his insulting declaration that they approve of the nauseating indecencies he has addressed to them.

"It's a tart story," he remarks, with callous assurance. "The men who saw it may not have liked it, but I am told the women who were with them swallowed it whole. It's a woman's play, my dear fellow."

By women Potter may mean the "tarts" to whom his tart story might appeal. His chortling self-satisfaction can be explained on no other basis, for there are few women even among the unfortunates of the street that would relish the stage representation of a crime so atrocious that in real life it is often punished with summary execution.

Potter, apparently, is willing to placard himself as a degenerate, bereft of normal thoughts and ideas. His estimate of American women's moral standards and aesthetic tastes is even more preposterous than his precious play.

It is not possible that sane, clean-minded women who have read Potter's interview in the *Herald* will go to see his play.

In the *Journal*, on the same day, Potter had another interview, which was marked by less assurance.

He said that he had delayed his departure for Europe owing to certain criticisms of The Conquerors.

"I consider the subject matter entirely suitable for the stage," he said. "I had no idea I had been unduly frank in my handling of the details which had been criticized. I am not yet sure that I was, but I am willing to be convinced."

Yet he admits that it was a "tart" story.

This already notorious play furnishes as vivid an illustration of theatre management à la Trust as could be desired.

Apropos of the Trust here is one of Aesop's fables:

The Lion and other animals formed an alliance to go a-hunting.

When they had taken a fat Stag the Lion elected himself a Trust and divided the spoils into three parts.

Then he said:

"The first part I shall take officially as High Muckamuck.

"The second part I shall take for my own personal share as a reward for my services in the chase.

"As for the third part, let him take it who dares."

WESTERN CRITICS AROUSED.

They Abominate a Class of Shows Which the Trust Glories to "Present."

Rochester Post-Express.

The theatrical warfare is growing quite warm and interesting. The anti-trust writers are particularly forcible in their remarks. Among other things they bring up the question of the morality of plays sent out by the Syndicate. The Girl from Paris, Gay New York, and other so-called Casino successes come in for plain criticism.

The Chicago *Times-Herald* says of the Girl from Paris, which was seen in Rochester lately:

"Those whose duty it is to comment upon plays and players are sometimes confronted by a peculiar difficulty, no thought of which is likely to occur to the layman. When, as sometimes happens, a production comes out of New York fairly steeped in that vulgarity which first-class audiences elsewhere do not enjoy, the critic is aware that he will increase the vogue of that production among the common herd by characterizing it in plain terms.

"Managers who cater indecency to the public have no sentiment of pride against having that fact known. They wish to have it understood that their entertainment is spicy, and anything contributing to that view of the case plays into their hand. Since critics, in this part of the world at least, are endowed with self-respect and do not wish to aid or abet a bad entertainment, they find themselves, in such cases, between the devil and the deep sea. But it is obvious that until the shows put together to delight the decadent taste of New York are barred from our respectable theatres, critics must voice the opinions and sentiments of decency no matter what the consequences may be. If their utterances encourage the attendance of degenerates and fill the theatre with reckless men and women destitute of self-respect, they will at least serve to warn the respectable that a vicious entertainment is in progress.

"Last Monday morning a criticism of The Girl from Paris appeared in these columns, and both in the head and body of the article it was set forth that the performance was vulgar and did not warrant the attendance of first-class audiences commonly found at the Grand Opera House. It was suggested that a demi-mondaine tone pervaded many of the incidents, and the vulgar tendency of the production was pointed out in a number of separate and distinct paragraphs, the meaning of which no one could misunderstand. At the same time it was said that the burlesque was funny enough to stand alone without any of this questionable caper sauce and the hope was expressed that the objectionable features would be eliminated.

"That hope has not been realized. Encouraged by the applause of those who do not know that a want of decency is a want of sense, the managers have continued their offense against propriety, and it only remains to repeat the warning for the benefit of respectable people. If managers, actors and actresses wish to degrade themselves by combining in performances of an indecent character, the laws may not intervent to prevent them, but respectable people can do themselves the justice of remaining away. That is what I advise them to do in this instance. No pure woman or high-minded man can look upon such a performance without feeling a sense of personal degradation."

WILL NOT BE TOLERATED.

The Grasping of Theatrical Interests by a Few Vulgar Money-Makers.

Memphis, Tenn., Commercial Appeal.

The war which was inaugurated by THE NEW YORK DRAMATIC MIRROR against what is known as the Theatrical Syndicate or Trust gives promise of being brought to a successful issue at an early date. A good many of the influential Eastern newspapers, seeing the viciousness of the Trust and the degradations which it was bringing about in matters theatrical, have joined in the war, and a number of prominent stars and theatrical managers have taken heart and are joining in the resistance. This Trust seemed to be businesslike and simple enough at the outset, and its evil tendencies escaped the scrutiny of the most critical observers, but when the public was informed that a play could not be produced unless at the instance of the Trust; that actors and managers were blacklisted if they didn't yield obedience to this monster, a cause for alarm was found, and what was desultory firing at first soon became firing by platoons. The credit and honor of exposing and warring against this iniquity belongs to THE NEW YORK DRAMATIC MIRROR, a great honor, to be sure, but a very natural one, because THE MIRROR is a specialist in this particular line and ought to be better informed than any general newspaper. The stage is bad enough and low enough in all conscience, and plays have been put upon the boards which are no credit either to the dramatic instincts which patronizes them, but these are mere temporary vices, which pass away in time. The blighting and demoralizing effects of the Trust, and the placing of all, or nearly all, theatrical business in the hands of a few vulgar and sordid money-makers are things which this country will not and should not tolerate. We hope soon to be able to record the death of the Theatrical Syndicate, and for once in perhaps a lifetime we can agree with the erratic Richard Mansfield, that "genius should be free," on the stage and elsewhere.

NEVER AGAIN.

A Frohman Trust Farce That Has Disgusted the Better Public.

Never Again, a Trust play produced by Charles Frohman, for which a "run" was forced in New York, where the vileness of the matter in it and the manner of it was described in the press, was sent out in duplicate by the Trust. The number two Never Again company closed last week. The press generally throughout the country has declared this play to be unfit to "present" to the public. In Augusta, Ga., the press was unusually severe in criticism of it. The Augusta *Chronicle* said editorially on Dec. 16:

Plays like Never Again do much to bring the stage into disrepute, and justify the ban under which the theatre is placed by many people. Save some rapidly changing and ludicrous situations there was absolutely nothing in the play at the Opera House last night to commend it. From start to finish it was broad and vulgar in suggestion, and there was not a single ennobling sentiment expressed by any character throughout the entire play. It was all the way through an attack upon the purity of the home and a slander upon married life. Its tendency is absolutely and wholly vicious, and while many laughed at its broad situations none could approve them. There ought to be some protection against such plays. Never Again would doubtless be acceptable in a variety theatre or a beer garden, where men and women who go to such places know what to expect. But pure women and self-respecting men do not like to be subjected to sitting through such a play. It is embarrassing to men and women to get up and leave, as they do not care to make themselves conspicuous. They would rather keep quiet in the hope their presence would not be noticed; but when plays so decidedly Frenchy are to be presented, there should be notice of the fact so that persons who do not care to give countenance to vulgar intrigue and vicious libel upon the purity of married life may be spared the embarrassment of doing so.

And the next day the *Chronicle* added:

The fact that we enjoy the reading of an immoral book does not preclude the condemnation of the lesson it teaches and the influence it wields. Nor would our enjoyment of it lead us to place it in the hands of a pure woman or of thoughtless youth. The play Never Again presented on the stage a lot of immoral characters, guilty by their own confessions and conduct of grossest immorality and persistent deception of each other. There was not an innocent character nor a worthy sentiment in the play. Now the fact that material of this kind was placed in laughable and humorous situations did not change the character of the material nor lessen the pernicious influence of the play.

The Philadelphia *Ledger* said of it:

Never Again, the play, is an English adaptation of a French drama and exploits the well-known theme of conjugal infidelity. Very probably the French version sparkles with wit and abounds in comical situations, though it is still more probable that both are too broad for English tastes. The adaptation, it is sad to say, does not abound in either. It suggests decanted champagne; the liquid is there, but the froth and sparkle and all that makes it desirable are gone. So with Never Again. It is muddy. So much of it as is not suggestive of evil is dull. The principal characters are wicked, without the wit that sometimes makes wickedness amusing.

A CENSORSHIP SUGGESTED.

The Indecencies Perpetrated by Frohman on the Stage Properly Rebuked.

Sydney Rosenfeld, the dramatist, had in several New York dailies on Thursday the following pertinent letter:

Isn't it time that we had a public censor for our theatres? Where is this audacious pruriency to end if the almost unspeakable scenes that are nightly enacted at our leading theatres are allowed to continue without let or hindrance? As one of a number of playwrights who must look to the theatre managers to exploit his wares, I must protest against this deliberate debauching of the theatrical market. By what moral right does Mr. Charles Frohman, one of our foremost managers, whose prosperous enterprises should certainly teach him a little of the obligation of his rank, dare to produce such a piece as The Conquerors? If there were some noble truth underlying the filth that he presents, we might pardon it. But it is so bald an attempt to foist simply the indecent upon respectable theatre-goers that it is time for those who love the theatre to cry out.

I am not one of those malcontents who fight Mr. Frohman or his so-called Syndicate, for I admire the power for good that is behind him; but if we who devote our lives to the furnishing of material for the stage are brought face to face with the truth that our successful livelihood depends upon supplying the wares that Mr. Frohman is now offering (wares that have included The Foundling, The Night Session, The Proper Caper, and other dainties of that sort), we owe it to our self-respect to demand a remedy. It is all very well for the superior worldling to console himself with the claim that the theatre is not for the "young person"—but it is exactly on that point that I take issue with him. I trust the day will never come when the American's love of decency will so absolutely desert him that he can take pleasure in any realm of art to which he cannot invite his family.

Is not the hour at hand when men who write for the stage and still wish to hold a lofty ideal should unite to find some means of counteracting the present decadence? By that I do not mean that we should establish a haven for dilettanti with rejected manuscripts, but that we should bend our efforts to forming a corporation of our own—a Syndicate, if you will—for launching decent plays by experienced writers, whose aims are a little above the promulgation of literature that ought to be suppressed.

SYDNEY ROSENFELD.

Lotos Club, January 5, 1898.

The West "Chilly."

Cincinnati Times-Star, Dec. 25.

Manager Thomas, of One Round of Pleasure, says he doesn't understand the attitude of the Cincinnati press toward the extravaganza. To quote Mr. Thomas, he says: "We don't pretend to have a plot, nor do we make any claims of special appeal to intellectuality. One Round of Pleasure, like shows of its kind, was designed to please the passing fancy. Klaw and Erlanger have spent more money on this show than did the Frohmans on Under the Red Robe, and our salary list is larger than that of the Empire Theatre stock company. In New York and eastern cities extravaganzas of this character are extremely popular, but when we strike the West, we find the atmosphere growing chilly."

Augustin Daly's Wish.

In the *Herald* on Jan. 1 Augustin Daly said: "The best New Year's wish I can offer for the Greater New York and its public amusements is that its theatres may return to individual management, as more conducive to the realization of artistic, dramatic and literary excellence."

HARPER'S WEEKLY ALSO CONDEMNS IT.

ANOTHER POWERFUL JOURNALISTIC FOE OF THE TRUST.

Calls it an Odious Tyranny, and Says a Revolt of Actors is Natural—The Profession in the Hands of Those Who Love Only the Profits of the Box-Office.

Editorial, Harper's Weekly, Jan. 1.

The people of the theatre are greatly stirred up by a combination of New York managers whose object is practically the control of all the theatres and actors in the country. It is just to these managers to say that among them are men who have furnished to the public the best plays and many good companies of actors. But when so mild-mannered a man as Mr. Joseph Jefferson, one of whose sons is said to be connected in business with the Trust, is moved to say of the combination that it is oppressive and injurious to his art, there is reason to believe that the welfare of the dramatic art is really threatened by the Trust. Several actors, including Mr. Augustin Daly, Mr. Francis Wilson, Mr. Richard Mansfield, and Mrs. Minnie Maddern Fiske, are forming a hostile combination, and they agree among themselves, in effect, to refuse to play for the Trust. It seems that the peculiarly offensive feature of the Trust is its booking agency. In effect, the Trust is charged with gaining control of theatres throughout the country by refusing what they call their "attractions" to every proprietor who declines their terms, and the "attractions" are so numerous, including, as they do, Mr. Drew, Miss Adams, Mr. Crane, and Mr. Goodwin, that the proprietor is finally forced to accept their terms. He therefore receives the companies which the Trust sends to him, and refuses to receive the others. On the other hand, actors who refuse its terms are prevented from playing in any theatre which the Trust controls. Frequently this means that recalcitrant actors and their companies are not permitted to play in certain cities. It is charged, also, that the Trust has refused to "book" companies unless a certain player, disliked by it, should be discharged. It is also stated that the press outside of New York and the other larger cities has been threatened with withdrawals of advertisements if the Trust's methods were criticised. In effect, it appears that the Trust says to actors who are also managers, "You shall play where we wish and on our terms, or we shall drive you into cheap theatres or out of all the cities we control, and they are many." To the proprietors of theatres it says, "You shall exhibit the drama under our dictation, and if you permit certain actors to play in your house we shall deny you the attractions which your public desires." This is certainly an odious tyranny, and the revolt of the players is not to be wondered at. So far as the public is concerned, it ought to be interested in upholding what is called the actor-manager, for the drama flourishes best in the hands of the dramatic profession itself. It is inevitably decadent in the hands of those who love it only for the profits of the box-office. It is to be hoped that the actors who have the capacity for management will regain control of their own art. It will be a sad day for the drama in this country when it falls entirely into the hands of a single trust of managers.

A FUTILE CRY.

The Trust Tries Ineffectually to Distract Attention from Its Abominations.

New York News, Dec. 30.

The Trust managers, Messrs. Charles Frohman, Al Heymann, Marc Klaw and Erlanger, are assiduously rehearsing a new role in the farcical comedy of which they are the principal actors. Finding it impossible to defend the sordid organization through which they sought to obtain millions to the detriment of the drama, actors and playwrights, and by systematic deception, they now pose as injured innocents, and accuse various individuals of attempting to hold them up and levy blackmail, just as their organization was established to force contributions from the weak in the profession. It is amusing to read the long-winded press notices of the organization, in which the claim is made that various newspapers and individuals have sought to levy blackmail from its members. Their idea of what constitutes blackmail is peculiar, according to the charges made, and taking their statements as published by their stanchest ally—a man who has excused his course in defending the Trust on the ground of personal friendship for the men composing it—the most casual reader cannot fail to perceive their triviality. The Trust managers themselves have come much nearer to open blackmail than any of the persons they accuse. They have blacklisted actors who have expressed their condemnation of Trust practices; they have sought to injure managers who would not bow to their dictation, and certain of them have sought in every way possible to cripple and crush everyone who opposed their reprehensible undertaking. At this late day, when the Trust is extremely shaky; when the incapacity and ignorance of its members have been exhibited in theatres in three-quarters of the United States, this cry of "Blackmail; blackmail" rouses a mocking echo. It is untruthful on the face of it, and was uttered for the sole purpose of securing the sympathy of the thoughtless and non-discriminating class of theatre-goers.

This Is a Trust Method.

Chicago Journal.

To speak quite seriously—and the subject is serious—what is the matter with some of these Chicago managers, and do they regard the public as foolish? The nerve displayed in bringing a cheap road company out here to play a cheap New York burlesque is something immense.

DECENCY OUTRAGED BY FROHMAN.

A DELIBERATE AND BRAZEN ATTEMPT TO DEBAUCH THE THEATRE.

The Conquerors, Produced at the Empire, the Nastiest Play Ever Seen on a Reputable Stage—New York Newspapers Forced to Condemn It—Extracts from Criticisms.

The long line of stage audacities in New York that began with a perversion of The Clemenceau Affair has reached the climax in The Conquerors, a vile and nasty play whose authorship is attributed to Paul M. Potter, produced on Tuesday night at the Empire Theatre by Charles Frohman as the initial bill of what he falsely announces as the ninth annual season of its stock company.

Charles Frohman is the most conspicuous man in the Theatrical Trust. He is its chief producing agent. He is pointed to by his unsavory associates as the leaven in the lump; as the redeeming feature of an irredeemable combine; as the hucksters' badge of license and pretence of respectability.

As a matter of fact, Frohman has been for some time engaged in furnishing off-color entertainments that make a direct appeal to low minds and libidinous tastes. What Klaw, Erlanger, Heymann and Lederer have been doing in promoting the physical exhibition of women with Tenderloin textual trimmings, Frohman has been doing in another direction. It is a question whether the dirty French farces that he has exploited are not more iniquitous in their effects both upon art and morals than the undraped and unblushing "shows" operated on the oriental plan by his pals of the Trust. There can be little room for doubt as to the greater power for mischief of such concoctions as The Proper Caper and A Night Session than is possessed by such personal exposures as Orange Blossoms, the music hall "disrobing" acts, the Klaw and Erlanger and Casino extravaganzas, and the other pornographic performances that are known as female minstrel shows or burlesques in the dive theatres which attract audiences of men only.

A cosmopolitan city like New York possesses an element among the press and the public that is both blasé and blunted as to sensibilities. That is inevitable in such a community. But in respect to the filthy piece that Frohman, "the head and the tail" of the Trust, has deliberately selected to place before his patrons at the Empire Theatre, there has been no dissenting voice. A chorus of protest and reproof has arisen, led by the press and echoed by the public, and Frohman is charged with the offence of presenting the nastiest work that has been seen on the boards of a presumably respectable New York theatre. It may be that the unpleasant notoriety which The Conquerors has obtained will draw the prurient—that, indeed, may have been Frohman's purpose, for it is inconceivable that any manager however mentally and morally oblique could stage such a play without fully realizing its purpose and effect—but it can only affront and disgust the great majority of right-minded men and women. Experience has shown that the patronage of the seekers of nastiness is soon exhausted. If the authorities do not do their duty and put a stop to repetitions of The Conquerors in its present form, public sentiment may be relied upon to accomplish the same end, soon or later.

This deliberate and brazen effort to gain profit by debauching the stage and outraging decency is in keeping with the Trust figurehead's recent declaration that he is not in the theatrical business for his health.

The Conquerors is a patchwork of stolen ideas and, as THE MIRROR will show at the proper time, its "author" has in particular laid violent hands upon a great dramatic work, dragged it through the mire of cheap and nasty "adaptation," and degraded a masterpiece of art into a medium for the display of naked and ill-smelling indecency. For the present this bold violation of an intellectual product is chiefly interesting as illustrating Frohman's idea of a manager's duty, privilege and responsibility with respect to his public relations.

The dramatic critics of this city rarely consider it necessary to pose as conservators of morals. The sincerest of them maintain that their functions are confined to the province of art. But in the case of The Conquerors, almost without exception, custom has been departed from.

The *Tribune* refers to The Conquerors as "the work of a writer who stumbled into temporary prominence by his theatrical degradation of the unique story of Trilby, and who possesses, as remarked by Thackeray, mediocrity enough to insure any man a fortune." The proceedings of the principal characters "are carried out with the assistance of about four score performers, who disport themselves in various situations, ranging from the palace to the brothel. The play, if not popular, is at least populous." The same journal continues:

> The dialogue of this piece shows neither mind nor wit; the talk largely exceeds the action; the situations are ludicrous and impossible; the characters are, in the main, common in fibre, and the tone of the play is dull and heavy. . . . The play made a considerable draft upon endurance, and this draft was duly honored by a good-natured and patient audience; but this maladorous production, offensive in every way to good taste and common sense, cannot long be tolerated by a long-suffering public, and these "conquerors" may fitly say with that disappointed military Coxey of old, who fancied himself to be another Cæsar, "We have met the enemy and we are his'n."

The mild-spoken *Herald* finds that the play possesses "some painful features." Although we have been assured editorially that the *Herald* never employs a dramatic critic, it gives vent to sundry criticisms on this occasion:

> Eric is the hero of the play, and it cannot be said that a hero who insults a woman, especially under circumstances which would lead a gentleman to treat her with most tasteful consideration, is one to win the sympathies of an American audience. Eric was a blackguard and a would-be destroyer of a defenceless girl.

The *Press* guardedly admits that "Certain of its incidents are better fitted for a less modish house"—a timorous way of saying that scenes of attempted rape are unfit for the stage of a decent theatre.

The *Sun*, which is generally inclined to be lenient toward Frohman's lapses and which is the most consistent foe to indecency on the stage among the newspapers of this city, administers an indirect rebuke in this connection that is gentler than it would be had this outrage against the stage and the public been perpetrated under other than Frohman's auspices:

> Of the drama itself, it must be said that it surprised the audience with its candor. Something of a shock, too, may have been conveyed by the exposition of the circumstantial evidence upon which the heroine mistakenly convicted the hero of an atrocious crime against her.

The *Sun* has never before treated a stage indecency with such gingerliness, nor has it ever confessed that "a fierce discussion" of such debasing material justifies writing it down as a "success."

The *Journal* dilates upon the play's "medical jurisprudential episode,' and expresses the belief that its projector desires it to be judged from that standpoint. Says the *Journal* writer:

> And now they are alone—alone in that greenly dismal cabaret. It is dark. There is not a soul within hailing distance. The man and the woman meet. He, in a riot of evil passions, decides that Yvoune's "honor"—I use the word although I hate it, because it is silly—shall be the issue of the meeting. Both doors are locked. A realistic struggle, that simply puts to rout all previous episodes of the sort ever presented in this city, takes place. . . . Poor Yvoune's honor has two violent attacks in two minutes, and you almost feel you are reading some horrid New Jersey story that will end in lynching and an aroused community. . . . A group of extremely abandoned "dancers" are brought in and they are allotted to all the officers as though they were "goods." It is done in very cold blood, and the Seeley dinner that ensues is probably the rowdiest thing that the Empire stage has ever seen. Captain Chapman would sooner have raided it than eaten his dinner. In fact, The Conquerors is just about as audacious a play as New York has ever had. It is cut low at the neck to a more than Metropolitan Opera House degree. It is romance seasoned with the most fleshly sort of dressing—or perhaps undressing.

The *Times* notes that this piece "scorns the proprieties," and sums it up in these words:

> Mr. Potter has conceived, or borrowed, or purchased, or obtained in some other way, a fine theme for a strong play, and has worked hard upon it, but has spoiled it by his characteristic insincerity and a deficiency of skill. The violence, frankness and audacity of the thing could only have been justified by sustained power and the preservation of the effect of nature from first to last.

The *World* questions to just what extent an author is justified in the selection of his theme and his manner of treating it and observes that "the general public has a way of deciding for itself."

> It has accepted some very bold and daring propositions and it has also promptly squelched some minor and less glaring violations of good taste and propriety.

The *Evening Sun* characterizes The Conquerors as "the nastiest play Broadway has seen," and says of it, among other things:

> The New York public has proved pretty liberal-minded in the past, but it remains to be seen whether it is ready to stomach a play whose chief theme is not only filthy, but utterly ridiculous at the same time. To put it as politely as possible, the play is a study in criminal assault. Without any exception it is the dirtiest concoction that a Broadway theatre has exhibited. . . . A rough synopsis can give but little idea of the nasty way in which some of the points of the play were emphasized. . . . It seems almost a pity that M. de Maupassant could not have written some of the more questionable scenes as well as that first act, for Frenchmen have an undeniable knack of touching dirty subjects daintily—a feat which Mr. Potter has completely failed to do.

The *Evening World* dwells upon the play's "audacity." It says:

> In the exploitations of this subject Mr. Potter has succeeded in passing all limits hitherto set upon the New York stage. He has presented facts, not problems. He may reflect to-day with whatever satisfaction he can obtain from the circumstance that he has caused gasps of surprise, not unmingled with consternation, to pervade an audience fairly entitled to consider itself inured to stage sensations.

The conservative *Evening Post* pronounces The Conquerors a melange composed of "three-fifths melodrama, one-fifth farce and one-fifth variety show," the effect of which is "scattered and weak." The exhibition of criminal assault which the delectable Charles Frohman has placed before the patrons of the Empire in the second act is thus described:

> After dances and diversions everybody leaves, except Miss Allen, who is in one room, Mr. Faversham, who is in the center of the stage, and George Fullerton, a drunken innkeeper, who is husking about. His designs on Miss Allen are as evil as those of Mr. Faversham, but the latter handsome gentleman gets the first opportunity. He wrestles about the stage with her in an attempt at rape, but finally she yields, with such hysterical laughter and wild irony of scorn that he reforms on the spot and truly loves her. He starts to exit when the other semi-villain takes his turn, seizing Miss Allen by the throat and violently casting her on the floor, in a swoon. Mr. Faversham comes back, stabs Mr. Fullerton and, in order not to compromise Miss Allen, leaves.

The dramatic department of the *Mail and Express* is conducted as a sort of press-sheet for Frohman, by an ex-advance agent of his who is still occasionally engaged in the press-working trade for a consideration. The *Mail and Express*, therefore, puffs The Conquerors to the extent of a column and is significantly silent on the rape feature of the performance.

The *Daily News* speaks out unreservedly:

> Charles Frohman, head of the Theatrical Trust, has put on the stage at the Empire another offensive play. I say "another" advisedly, for within the present season this manager, who aspires to monopolize the theatre, has produced three other plays that were utterly unfit to be seen. Somehow it seems as if this "manager" can only see dramatic possibilities in plays that deal with unmentionable subjects. He apparently revels in the matter that will bring a blush of shame to a pure woman's face. Time and again I have called attention to this peculiar idiosyncrasy of the Empire's manager. But publicity does not affect him, for the perversion is apparently growing worse. The latest play at this house is The Conquerors, a piece by Paul M. Potter, which might have been written by the inmate of an asylum. The affair that furnishes motif for action is an attempted crime, which, in the South, the hot-headed citizens deem sufficient to precipitate a lynching. The picture of this on the stage should be enough to drive every honest woman and self-respecting man from the house, for the affair is indelicately and boldly acted; but the playwright apparently takes great delight in such "strong" situations, for he repeats it again later, with the same woman, but another man, as principal. It is low, bestial, brutish and repulsive. There ought to be some legal safeguard against such productions. In other countries they have a public censor for the theatre—and those countries do not have Charles Frohman. How much greater is our need of such an official then than theirs? To have such plays flaunted, as it were, in the face of innocence and purity is outrageous.

Are Frohman and his associates fit persons to control the American stage?

WELL DESCRIBED.

A Denver Journalist Resents the Impudence and Ignorance of the Trust "Organ."

Denver Times, Dec. 22.

The dramatic editor of the *Times* is in receipt of a sheet bearing the title [here is mentioned an obscure print which, after the vicissitudes that follow a long-pursued habit of blackmail and irregular solicitation, is at the moment prostituted to the illegitimate purposes of the Theatre Trust], which is characterized by poor proof reading, amateurish editorials, bad printing, cheap paper and a barroom vocabulary. We cannot understand just why it is known as [here it is again named], as the first-named of these sheets is several times defunct, while the last-named has several times deserved to be. We have read this disgusting publication, which was sent to us without our request or desire and as a result we politely but firmly requested that we may not be favored with another copy of the publication. We believe in decent and respectable journalism, and are at all times in sympathy with it, but a paper that acts as a sewer for the venalities and abuse and cheap wit of blackmailers is not welcome at our sanctum, and we do not want any more marked copies sent to us. It is not necessary for us to take any issue as to the merits or demerits of the controversy between THE DRAMATIC MIRROR and the Theatrical Trust, but we do desire to enter a protest against the Trust, or its paid organ's cowardly and unwarranted attack upon a woman, and when this dirty sheet descends to depths that will earn for it well-merited contempt from intelligent people. THE NEW YORK DRAMATIC MIRROR has for years been recognized as the organ of the theatrical profession, and its editor and proprietor is a man of force, ability and character, whose dominant personality and interest in a work in behalf of the theatrical profession has accomplished marvels for its members. Putting aside the merits of the controversy with which we have nothing to do, there is no question that Mr. Fiske is waging a magnificent fight against the Theatrical Trust, and is doing it by such weapons as arguments, logic and the other elements of legitimate journalism.

ON THE DEFENSIVE.

The Trust Cannot Answer Any of the Vital Allegations Against It.

Chicago Post, Dec. 30.

The fight over the Syndicate waxes warm and the members are now on the defensive, being compelled to answer the vigorous attacks of prominent actors. Francis Wilson is reported by a Boston paper as the best of all the speech-makers. In one of the Boston theatres last week he flayed the Trust in a lively fashion. He stated briefly that a combination of men were seeking to control the entire theatrical profession, and that their success means the entire overthrow of the independence of the American stage. "Theatrical art in America is in great straits," he said, "and it depends upon you whether or not it shall be dragged from the slough into which it has fallen. You must know that a number of speculators in New York have the theatrical profession by the throat, and are forcing the chief actors of this country either to bend to their wishes or to do one of two things, play in second-class places of amusement or abandon their profession. If these men have their way this will, perhaps, be the last time that I shall have the honor and pleasure of appearing before you. But a little band of brave men, or a brave little band of men, dare to stand up and say: 'Thus far shalt thou go, and no farther.' The names of these people, ladies and gentlemen, are Richard Mansfield, Mrs. Minnie Maddern Fiske, James A. Herne, James O'Neill, Robert Mantell, besides others whose names it might not be well for me to mention at this time. Joseph Jefferson, the dean of our profession (great applause), has said that the Theatrical Trust is a monopoly, and that it is inimical to the dramatic profession. It rests with the public to keep its theatres free from the management of this Trust, so that actors such as I have named may be able to appear before you year after year. Somehow the subject of freedom and independence seems to me to be an eminently appropriate one on which to address an American audience." The speech was sincerely applauded.

Represent Its Highest Aspirations.

Editorial, Every Saturday, Elgin, Ill., Jan. 1.

In the war on the Theatrical Trust some of America's greatest geniuses are earnestly engaged. Among those who resist the so-called octopus are Richard Mansfield, Mrs. Fiske, James A. Herne, James O'Neill, Robert Mantell and Francis Wilson. The three first mentioned represent the highest aspirations and truest aims of American dramatic art.

Ought They?

Denver Republican.

The company that has come to the West with The Prisoner of Zenda is Frohman's No. 2, but after the threats of the big Syndicate with respect to the West the people probably ought to be thankful for a No. 2.

To the Trust's Discomfort.

Oakland, Cal., Enquirer, Dec. 24.

The New York *World* is still waging war on the Theatrical Trust.

PUBLIC SENTIMENT IN NEW ORLEANS.

PROMINENT MEN OF THE CRESCENT CITY CONDEMN THE OCTOPUS.

Every Possible Opposition to the Trust Recommended—The Results of Trust Success Pointed Out—If Actors Do Not Combine Against It, They Bid for Serfdom.

New Orleans Daily Item, Dec. 20.

Hon. B. F. Jonas condensed popular repugnance to the Theatrical Trust in the form of an epigram when he said in his interview in yesterday's *Daily Item* that our intellectual amusements must not be reduced to a mere commodity and made a prey of brokers and speculators. The expression might serve as a watchword of the rapidly organizing and steadily growing opposition to the soulless clique who would levy tribute not only upon the people's intellectual amusements, but upon the lives that make them.

James G. Clark, ex-president of the City Council, who takes a deep interest in amusements, was approached on the topic of the hour.

"I am merely a lay member of Le Variete Club," said he, "but I take a deep interest in the organization. While I believe that you would have secured better results by approaching the members of the governing committee, I cannot refrain from adding my voice to the general condemnation of the Theatrical Trust. The members of the committee alluded to, elected a few nights since, were charged with the duty of acquainting the public through the press with the position of Le Variete Association in this matter.

"The members of the association are unanimously opposed to the existence of the Trust. For some reason or other the great morning dailies have failed to discuss this great question, and, were it not for the *Item's* persistent attack on the octopus, the great mass of the people would remain in utter ignorance of the methods and work of the monopoly. In artistic, as in commercial circles, competition is the life of trade, and any association which has for its purpose the "cornering" of artists is a detriment to the profession and to the public.

"The Theatrical Trust enslaves the actor; it places him in a servile bondage, as that to which the ante-bellum negro was forced to submit. These conditions will continue to exist until some theatrical Abraham Lincoln severs the bond and frees the enslaved artists. I have freely heard expressions of opinion from members of the profession, and in every instance the expressions were condemnatory. I repeat that the Trust is a monopoly, and measures should be taken for its suppression."

Daily Item, Dec. 21.

Mr. C. A. Farwell, in the appended communication, points out plainly the dangers that lurk in allowing the Theatrical Trust to run its course unchecked. The actors who have had the courage to speak ere the Trust had muzzled them, which the Trust has hoped and aimed to do since it evolved itself from only a mere booking office into a grasping, grinding, bleeding, brokerage concern, know what awaits them if they once fall into the power of the octopus. That unsightly thing aims to first strangle competition, and then when it has the entire theatrical institution securely fastened with its grasp, to increase its own earning power by reducing the value of the poor man's only capital, his brains and talent.

There are actors who say now: "I've got no reason to kick; I'm getting my money." Some of them are doing better than they ever did before.

But wait. After this year or so of prosperity, of which Mr. Farwell speaks, will come an era of reduced salaries. Actors who are satisfied with $200 now will have to be satisfied with $100 then. The "cheaper people" will be rated in lots of a dozen. They will have to take what is handed to them. If they refuse, well, what are they going to do about it?

Mr. Farwell's communication is as follows:

NEW ORLEANS, Dec. 21, 1897.

Editor Daily Item:

I noticed in your issue of Sunday that you had taken up the cause of the people against one of the most gigantic trusts of the age; that is, the Theatrical Trust, and if you will permit me to join my humble protest with yours you will oblige.

If the actors and actresses of this country allow this monster to live, it is their own fault if they are devoured by it.

Now is the time to kill, while it is in its infancy; and they can do it.

Who can but admire Francis Wilson in the stand he has taken? A theatrical manager told me last season that Mr. Wilson said he would play in a barn with candles for footlights rather than surrender his liberty to the Trust. And the bold stand of Richard Mansfield, in Philadelphia, when he went before the curtain in that city and denounced the Trust in one of its own theatres, deserves the admiration of all play-going people.

The actors and actresses can break it up if they take a solid stand, but the organized movement must include all the leading stars. If they do not destroy it, prosperity will probably be theirs for a year, and then they can expect to receive any salary the Trust may offer; and the drama of this country will be reduced to cheap variety shows, or any attraction (?) the Trust may choose to inflict upon the public.

Speaking as a member of the Variete Association, I would rather see the Grand Opera House installed with a good stock company like Mr. Frawley has in 'Frisco than to be controlled by the Trust. We all join in congratulating Manager Greenwall on the stand he has taken in fighting this octopus.

C. A. FARWELL.

The Movement Growing.

Baltimore News.

The movement in opposition to the Theatrical Trust is undoubtedly growing. Among those who have lately come out openly against it are Joseph Jefferson, Mme. Modjeska, Richard Mansfield and Francis Wilson. James O'Neill is another star hostile to the organization. There are various reasons given for the dislike entertained toward the Syndicate, but Mr. Jefferson gives the general one, that it is inimical to theatrical art. Meanwhile, the stock companies in many cities are increasing in favor."